NC

246

C63

1978X

Exhibition
Catalogs

CHM Ref.

SMITHSONIAN
LIBRARIES

CROSSCURRENTS

French and Italian Neoclassical Drawings and Prints

CROSSCURRENTS

Published for Cooper-Hewitt Museum

MC
215
C63
1978X
C. 5
C. 14 R. 5

Unpublished

French and Italian
Neoclassical Drawings and Prints
from the Cooper-Hewitt Museum //

THE SMITHSONIAN INSTITUTION'S

NATIONAL MUSEUM OF DESIGN

by Smithsonian Institution Press, Washington, D.C., 1978

Cover: Louis-Gustave Taraval, *Triumphal Arch with the Royal Swedish Coat of Arms*, cat. 100.

Frontispiece: Jean-Guillaume Moitte, *Panel of Arabesques for the Hôtel de Salm*, cat. 74

Designed by Elizabeth Sur
Copyright © 1978 Smithsonian Institution

Library of Congress Cataloging in Publication Data
Cooper-Hewitt Museum, the Smithsonian Institution's
National Museum of Design. Crosscurrents.
Bibliography: p. 1. Drawing, French—Exhibitions. 2. Prints,
French—Exhibitions. 3. Neoclassicism (Art)—France—
Exhibitions. 4. Drawing, Italian—Exhibitions. 5. Prints,
Italian—Exhibitions. 6. Neoclassicism (Art)—Exhibitions. 7.
Architecture in art—Exhibitions. I. Title.
NC246.C63 1978 760'.0944'074013 78-15395

Contents

Foreword	7
Introduction	9
Catalogue	17

Copy after Giocondo Albertolli,	19
Jacques-Denis Antoine and Workshop,	20
Mario Asprucci the Younger,	22
Follower of Mario Asprucci,	25
Giuseppe Barberi,	26
Antonio Basoli,	36
François-Joseph Belanger,	38
Pietro Belli,	40
Vincenzo Brenna and Franciszek Smuglewicz,	41
Pietro Camporese the Younger,	43
Gilles-Paul Cauvet,	44
Charles-Michel-Ange Challe (?),	45
Copy after Charles-Louis Clérisseau,	47
Tommaso Conca,	48
Jean-Charles Delafosse,	51
Attributed to Jean-Charles Delafosse,	53
Louis-Jean Desprez,	54
Charles De Wailly,	56
Charles De Wailly and Workshop,	58
Hippolyte-François-Joseph Equenneze,	60
Auguste-Pierre Sainte-Marie Famin,	62
Gaetano Frizzati,	63
Felice Giani,	64
Felice Giani and Workshop,	69
Richard de Lalonde,	70
Jean-Jacques François Lebarbier the Elder,	73
Circle of Claude-Nicolas Ledoux,	74
Jean-Laurent Legeay,	75
Louis-Joseph Le Lorrain,	76
Circle of Jean-Jacques Lequeu,	78
Louis-Nicolas Louis (Called Victor Louis),	79

Attributed to Giuseppe Lucatelli (or Locatelli),	80
Jean-Baptiste Maréchal,	82
Angelo Mezzetti,	84
Angelo Mezzetti (?),	85
Flaminio Innocenzi Minozzi,	86
Jean-Guillaume Moitte,	89
Pierre-Louis Moreau-Desproux,	90
Charles-Pierre-Joseph Normand,	92
Pierre-Adrien Pâris,	94
Follower of Charles Percier,	95
Firmin Perlin,	96
Jean-Baptiste Marie Pierre,	98
Giovanni-Battista Piranesi,	99
Planier,	100
Circle of Leopold Pollack,	101
Attributed to Jean-Louis Prieur the Younger,	102
Giacomo Quarenghi,	103
Follower of Giacomo Quarenghi,	104
Luigi Righetti,	106
Luigi Rossini,	108
André-Jacques Roubo,	109
Jean-Siméon Rousseau (Called Rousseau de la Rottière),	110
Antonio Sarti,	112
Attributed to François Soufflot, le Romain,	113
Louis-Gustave Taraval,	114
Mauro Antonio Tesi,	117
Attributed to Angelo Toselli,	118
French, Eighteenth Century,	120
French, Early Nineteenth Century,	123
Italian, Eighteenth Century,	124
Italian, Early Nineteenth Century,	135
Belgian, Probably Tournai,	138
Selected Bibliography	141
Exhibitions	143

Foreword

It is appropriate that one of the first major exhibitions from the collections of the Cooper-Hewitt Museum following its reopening as the Smithsonian Institution's National Museum of Design is an exhibition of drawings and prints of the neoclassical period. Late eighteenth- and early nineteenth-century drawings form the largest block among the Museum's extensive holdings of drawings which are the most sizeable in America. They were acquired in three major purchases from funds provided by loyal friends of the Museum. The Italian drawings were purchased in two stages: the first group in 1901 from Giovanni Piancastelli, the curator of the Borghese Gallery in Rome; and the second in 1938 from Mr. and Mrs. Edward D. Brandegee, collectors from Massachusetts, who had bought some eight thousand drawings from Piancastelli. Most of the French drawings were acquired in 1911 from a Parisian architect and decorator of great knowledge and taste, Léon Decloux.

A generous grant from the National Endowment for the Arts, which was matched by the Institute for the Arts at Rice University, and other friends of the Museum, enabled us to bring a young scholar from Paris to study our neoclassical material with fresh eyes. Catherine Bernard did the research for this splendid exhibition during her year here as a visiting fellow. She worked under the able guidance of the Museum's Curator of Drawings and Prints, Elaine Evans Dee, who contributed a number of attributions and helped to edit this catalogue. We are deeply grateful to the Smithsonian Institution Traveling Exhibition Service for making the circulation of the exhibition possible and to the Smithsonian Press for the final editing and design of the catalogue. The Museum is also greatly indebted to Richard Campbell, Phyllis Dearborn Massar, Mary L. Myers, Elizabeth Parker, Adolph Plazcek, Daniel Rabreau, Vincent Scully, and Jacques Thuillier for their encouragement and invaluable help.

Lisa Taylor
Director, Cooper-Hewitt Museum

Introduction

This exhibition, drawn entirely from the Cooper-Hewitt Museum's holdings of nearly twenty thousand drawings and prints related to architecture and design, documents the early historical setting and esthetic frame of reference which gave rise to many of the ideas of modern design.

The germinal years, from about 1740 to the early Napoleonic era at the beginning of the nineteenth century, saw the development side by side in France and Italy of two major tendencies which continue into our own time. On one hand, there was a traditional interpretation of architectural design connected with official commissions, such as the palace at Versailles, the palace in Caserta, Rome's later monument to Victor Emanuel II, and the Petit Palais, built in Paris at the end of the nineteenth century. The other concurrent major tendency grew out of the Enlightenment and, more precisely, out of the severe rationalism expounded by the Venetian, Carlo Lodoli. It spread all over Europe, from Paris with Claude-Nicolas Ledoux, to Karl Friedrich Schinkel in Berlin, and John Soane in London. Its boldly functionalist overtones found an echo in Henri Labrouste's buildings in the mid-nineteenth century, early examples of what was to be called the "engineer's esthetic."

During this period, the French evolved a style which was to become the Beaux-Arts tradition; architectural drawings changed from purely utilitarian exercises into works of art in their own right, to be used for decorative purposes. As this fashion took hold, rules were formulated about the way such drawings were to be executed. In time, the Ecole des Beaux-Arts in Paris was to codify these principles which came to dictate these drawings' esthetic and spiritual content.

In Italy, interest was renewed in the basic, underlying forms used by the architects of antiquity in Italy and Greece. This fascination is perhaps best exemplified by the

work of the Venetian architect Giovanni Battista Piranesi (1720–1778). So popular was Piranesi's work in his own time that he turned to the medium of etching to satisfy demand for his imaginative, romantic interpretations of classical monuments. His influence on younger architects of the period appears in their simplification of forms, their use of strong contrasts of light and shadow to emphasize primary shapes, their taste for gigantic scale, and their willingness to imbue architectural drawings with emotion.

This way of seeing, thinking, and drawing failed to attract disciples in immediately succeeding generations, but their approach was rediscovered in the early 1920s, under the leadership of the noted French-Swiss modernist architect and painter, Claude-Edouard Jeanneret Le Corbusier. Adopting the intellectual attitude of the eighteenth-century visionaries, Le Corbusier based his architectural work on pure, basic, geometric shapes (*formes primaires*). Forty years later, the influential American architect Louis Kahn drew on the romantic, emotional impact and monumentality of Roman architecture, as perceived by the eighteenth-century visionaries, to construct his own "mute ruins" and such noted buildings as the Salk Institute of La Jolla, California. The vitality of these two basically different but overlapping traditions in eighteenth-century architectural design is documented in the Cooper-Hewitt drawings in this exhibition.

The Museum's French drawings came mainly from the collection assembled in the late nineteenth and early twentieth centuries by Léon Decloux, a well-known Parisian interior decorator. He may have used them as a source of ideas for his own work, which reflected his generation's enthusiasm for eighteenth-century decorative arts. Drawings from his collection include many of the kind pre-

sented to eighteenth-century patrons in connection with commissions. They painstakingly depict every detail, and a French sense of balance and restraint always tempers artistic fantasy. Many of these carefully executed drawings are finished with delicate watercolors. Their clarity distills a cool, immobile atmosphere, formalized after the French Revolution in the Beaux-Arts conventions for the execution of architectural drawings. Whether their subject is interior decoration or architecture, these refined works reflect the tradition of drawing as understood in eighteenth-century France, a tradition which held that drawings should stand as lively artistic expressions in their own right, their carefully balanced compositions heightened with airy colors and loving attention to detail.

Because interior decoration is so intimately connected with daily life, these drawings mirror the fashions of their times. In architectural drawings, artists often attempted to transcend the moment, invoking references to antique and Renaissance architecture which they hoped to incorporate in their own buildings.

The French drawings in the exhibition reflect the teachings of architect Jacques-François Blondel, the pivotal figure at the Académie Royale in the early part of the eighteenth century. In his architecture courses, Blondel reinterpreted the lessons of Palladio and Serlio and gave new life to his predecessors' application of the precepts and proportions of classical architecture to the buildings of his own time. Blondel never traveled to Rome and had to base his teachings exclusively on published works. In this sense, he reinterpreted classical antiquity entirely through the eyes of Renaissance authors. He was the product of a nationalistic French tradition going back to the decision by Louis XIV to employ French, rather than Italian, architects in the construction of his palaces and monuments. This tradition lent a decidedly French bias to the interpretation of classical antiquity: for example, Gilles-Paul Cauvet's wood-panelings (cats. 29-30, c. 1777) are closer to Claude Audran's decorations at Versailles than to the Roman *grotteschis* on which they are based.

By mid-eighteenth century, however, the most talented young French architects were freeing themselves from the Academy's strict tenets. Together with Renaissance publications, one of the most influential works was a book on

Gilles-Paul Cauvet, *Panel with Nymphs and Garlands*,
cat. 30

Jean-Charles Delafosse, *Ewer*, cat.39

world architecture, published in French and German in Vienna in 1721 by the German baroque architect Fischer von Erlach. His *Entwurf einer Historischen Architektur*, an early example of the encyclopedic style of the time, acquainted the public with Egyptian and other Near-Eastern monuments. These sources, combined with inspirations from Roman ruins, were successfully interpreted by the Venetian Piranesi in *Parere su l'Architettura* (Rome, 1765). His prints and accompanying commentaries inspired his own and the next generation of architects.

The winners of the Academy's Grand Prix began flocking to Italy to complete their education. There, they were exposed to the Italian cultural milieu then so influential throughout Europe. In Rome, they experienced baroque architecture's liberating drama and ancient Rome's imposing monumentality. Through stage design, baroque art had perfected the art of illusion in architectural composition. Together with Piranesi, Jean-Laurent Legeay (cats. 58–59, c. 1740) and Louis-Joseph Le Lorrain (cats. 60–61, c. 1745) were the first to combine this tradition with elements from classical antiquity. These artists promoted a mannerist style which culminated in the work of Jean-Charles Delafosse (cats. 37–39, c. 1760). He entitled his prints *Nouvelle Iconologie historique* to emphasize his sources. These prints created the new neoclassical vocabulary made current by French interior decorators.

At the same time, some of Legeay's students, like the architect Charles De Wailly (cat. 43, c. 1789) and artists like Charles Michel-Ange Challe (cat. 31, c. 1753), were creating a new form of architectural painting that was shown in the Parisian Salons, familiarizing the public with such projects for imaginary cities. This new source of visual ideas was legitimized by a most influential essay published in Paris in 1753 by the Abbé Marc-Antoine Laugier. His *Essai sur l'architecture* was the first attempt to give a coherent, rational explanation of the entire evolution of architectural design, from primitive hut to classical temple. Laugier extolled the geometry of sharply defined shapes and rejected all decoration as superfluous. He insisted on rational justification of every architectural choice and was the first to appreciate the clarity and power of Gothic vaulting and the precise articulation of the Doric temple.

Submitting to the intellectual rigor of this method, architecture became an instrument of polemical thought rather than a mere carrier of esthetic ideas. Simple geometrical shapes, already apparent in Palladio's altar for San Giorgio Maggiore in Venice, became the vocabulary of eloquence. The discovery of other monuments of the past, particularly from the Middle Ages, stimulated a new curiosity for history and a desire to understand cultural origins. Together with the antique draperies covering the walls, evoking the virtues of Roman life, the very shape and order of the buildings bespeak their social meaning. The heavy stone facing and chains on Delafosse's Temple of Justice (cat. 38, c. 1768) are reminiscent of a prison as much as Barberi's gigantic columns in ruins are reminders of the passage of time (cat. 14, c. 1793). It is the beginning of *architecture parlante*. According to Claude-Nicolas Ledoux, one of the most prominent members of the younger generation of architects. "Architecture is an art through which the most important needs of social life are fulfilled" (*L'Architecture considérée sous le rapport de l'art des moeurs et de la législation*, Paris, 1804).

These philosophical preoccupations were also shared by most early romantic writers. The profound questioning which underlay these esthetic commitments can be compared to Immanuel Kant's teachings in Königsberg: a systematization of criticism, understood as a method of rational purification. At the same time, their historical and political concerns are rooted in Jean-Jacques Rousseau's *Du Contrat social* (Amsterdam, 1762) and its rousing of social and national conscience. Architects could now indulge in utopian thinking. The subjects given to competitors for the Académie Royale's Grand Prix at the end of the eighteenth century reflect this idealism.

The Italian drawings supply a good overview of developments in Italy from the late eighteenth century to the Napoleonic era. At that time in Italy, there were many works of art, the progeny of diverse artistic currents. The country was politically divided into a half-dozen independent states, a fragmentation conducive to independence

Giuseppe Barberi, *Monument to Louis XVI*, cat. 14

of tastes. For example, from Venice, the most liberal Italian city in the eighteenth century, came the new architectural revolution's two seminal figures: Giovanni-Battista Piranesi and Father Carlo Lodoli.

Lodoli set up a school in Venice in 1720, after a trip to Rome, and became the first advocate of a radical ratio-

Attributed to Angelo Toselli, *Stage Design: Imaginary City*, cat. 103

nalization of architecture. He was called the “Socrates of Architecture” by Count Francesco Algarotti who popularized his theories in *Saggio sopra l'Architettura* Pisa, (1753). Lodoli transformed architecture from an art into a science, in which form was made secondary to function, and any argument for the picturesque, rejected. Lodoli's teachings contain the seeds of Laugier's rationalism and Piranesi's early work on Roman architecture, *Della Magnificenza ed Architettura de' Romani* (Rome, 1761). However, while Laugier was already toning down this exaggeration of geometric form by accepting certain historical styles, Piranesi was leaving behind the austere polemics of his early prints for the extraordinary variety and eclecticism of the plates in *Diverse Maniere d'Adornare i Cammini* (Rome, 1769). In these, Piranesi adapted antique motifs to contemporary needs and, most importantly, al-

lowed succeeding generations to view these monuments with an understanding of their impact as architectural stage designs.

Stage techniques had been masterfully developed by the Bolognese school, whose Bibiena family had built theaters all over Europe. By the late eighteenth century, young architects had adapted such devices, originally developed as the *Opera a Machine*, to the simplified vocabulary of neoclassicism. Toying with differences of scale and contrasts of light and shadow, these artists transformed Etruscan and Roman ruins into visionary towns. Ever since Palladio had shown the way in his *Teatro Olimpico*, displaying an ideal city of monumental *palazzi*, stage design had been an exercise in city-planning. Now, Angelo Toselli's imposing stairs (cat. 103, c. 1795) crowded the stage with intricate patterns. Giuseppe Barberi designed cities of the future

Edif. opera del Sen. A. Palat. in grandiosa. Alexander Quarenghi. opera del Sen. A. Palat. in grandiosa.

Giacomo Quarenghi, Wall, Alexander Palace, Tsarkoie-Selo, Russia, cat. 89

(cat. 7, c. 1795) with the same approach to geometric shapes and expanding spaces that Ledoux had used in 1771 in the setting of his salt-works in Arc-et-Senans, or that Giovanni Antonio Antolini had employed in 1800 in his grand plan for a Foro Bonaparte in Milan. In turn, the city itself had become a gigantic architectural stage. In this new era of philosophical enlightenment, architects could express their radical views with infinitely greater power over the broad spaces of plans for entire cities rather than in the confinement of theater stages.

Barberi's drawings, especially his sketches (cat. 16), reflect the period's incessant political and esthetic interactions which lay at the heart of the Italian *concetti*, the for-

mal concept underlying a design. Barberi's original ideas can be traced through, from rapid overlapping sketches to drawings for decorative details. In this often unbuilt architecture, the contemporary eye is attracted to the early expression of polemical designs. At the same time, Barberi and some of his contemporaries emphasize Italian characteristics; Etruscan order and Roman volumes are preferred to Greek architecture. The Roman proscenium is adapted to church façades, and the painted trompe l'oeil recalls Roman antique frescoes.

While much favored by the Roman and Milanese architectural milieu, the boldness of these esthetic *partipris* was toned down in works commissioned by the inter-

national market. Here, architects applied a Palladian measurement to antique proportions and orders, while using decoration to soften the severe articulation of these vast volumes. The Bergamasque Giacomo Quarenghi adapted Palladian elegance for his Russian patrons (cat. 89), while Mario Asprucci adorned the colonnade of Ickworth in England with an Ionic order (cat. 4). The international style of the time reflected an architecture that was frequently built and not just left at its conceptual stage. It relates back to the French classicizing architects' preoccupation with the establishment of a delicate and civilized environment. Its most famous example, Versailles, had set the tone for all Europe. The ruling class at the turn of the century wanted to stress its historical continuity after the unsettling influences of the French Revolution and Napoleon's political adventures.

The evolution of architecture in both France and Italy was deeply affected by historical and political turmoil.

The education of French architects and the commissions they obtained during their careers depended on the government in a period of major political changes. Under the ancien régime, the French Academy of Architects had been left much freedom, and its curriculum was loosely structured. Even foreign correspondents participated in the Academy's activities. Students fortunate enough to receive a royal stipend allowing them to go to Rome were left some independence in completing their education, a situation which would change drastically in the nineteenth century. Finally, avant-garde teachings, such as those of E. L. Boullée, were tolerated, despite the harmonious classicism professed by Blondel and embodied in Ange-Jacques Gabriel's palaces on the Place Louis xv in Paris, now the Place de la Concorde. Jacques-Denis Antoine's Mint (cat. 2) and Ledoux's Gates for Paris were creations of this enlightened milieu, where restraint and *bon goût* masked radical undercurrents.

The Revolution persecuted these architects, most probably because they had obtained royal commissions. The Academy was closed in 1793. The Age of Enlightenment, with its polemics about utopian societies, was coming to an end. With the dawning of the nineteenth century, it was an affluent new society's turn to impose its own style.

The Ecole des Beaux-Arts which emerged in 1819, after multiple transformations, offered a much stricter education. Copying from antique models had become a tightly supervised grammar, no longer an excuse for romantic flights. A student of Boullée's, J. N. L. Durand, had codified the principles of composition embodied in the earlier visionary architecture. His *Précis de leçons d'architecture données à l'Ecole Polytechnique, 1802–1805* (Paris, 1802–05) became a basic ingredient in the formation of the Beaux-Arts style. Through it, architects could glorify originality by copying, adapting the geometrical grid of early neoclassical plans to palaces for the bourgeoisie. The method's accessibility accounted for the widespread popularity of a Beaux-Arts education. Applied decoration on façades grew increasingly important throughout the century, nostalgically recalling the monumentality of Versailles. The sharp geometric components of earlier plans were transformed into elaborate mosaics. The method had produced a style that satisfied bourgeois ambitions for conspicuous recognition.

At the same time, architectural drawing began to ignore the practical aspects of building, imitating the exquisite refinements of eighteenth-century drawings. It had become an art in its own right, one in which structural elements lost importance to a sophisticated pencil and watercolor ballet.

In Italy, the artistic milieu's diversity had always given artists more room for innovation. In the same way that Roman Jesuits had been the first promoters of the baroque, the new neoclassical architecture was supported by the Albani family and later by Pope Clement xiv. On the Capitoline, the first neoclassical museum was opened, and it was, of course, from the ancient Roman political and legal system that so many eighteenth-century ideas had been derived. Finally, Napoleon's forays into Italy at the turn of the century helped secure major commissions for the visionary architects and connected them with short-lived republican dreams. In Rome, Luigi Maria Valadier planned the Piazza del Popolo's present layout, and Antolini planned and began the never finished Foro Bonaparte in Milan, while in Venice the closing of the Piazzetta was executed as a neoclassical completion of Andrea Sansovino's cinquecento library.

Later in the nineteenth century, Italian architects embraced historical nostalgia, reflecting the emergence of national consciousness. They favored a revival of picturesque styles, took up the restoration and completion of important monuments of past ages, particularly medieval churches, like the cathedrals in Florence and Milan. The architecture schools adopted the principles of composition inherited from the French Beaux-Arts system.

Here, too, the establishment of a more rigidly structured architectural imagination eventually reduced the study of past monuments to an idealized romantic estheticism, ultimately making it vulnerable to the spirit of modern architecture. In the 1840s, the French architect Henri Labrouste had already begun to abandon the traditional academic veneration of the classical as an ideal, and, in the words of Neil Levine, analyzing Labrouste's daring resto-

ration of Paestum, ". . . ascribed every aspect of the temple forms to a functional rather than an ideal cause" (Museum of Modern Art, *The Architecture of the Ecole des Beaux-Arts*, Cambridge, Mass., 1977, p. 370). Labrouste's *envoi* from Paestum and later the legibility of his early masterpiece with its exposed iron work, the Bibliothèque Sainte-Geneviève (Paris, 1830-50), announced the functionalism of the "engineer's esthetic." Not until the beginning of the twentieth century, however, did strong, creative architectural criticism and new revolutionary design recur. In Italy, the appearance of the "Manifesto dei pittori futuristi" (Milan, 1909) and Antonio Sant'Elia's constructions heralded the modern age. In France, Le Corbusier's *Vers une Architecture* (Paris, 1923) resuscitated the vigorous originality of thought as well as of design of the early utopian architects.

Catherine Bernard

Catalogue

Measurements given in centimeters; height of the sheet precedes width

WORKS CITED IN ABBREVIATED FORM

Berckenhagen, 1970	Ekhart Berckenhagen, <i>Die französischen Zeichnungen der Kunstbibliothek Berlin</i> (Berlin: Verlag Bruno Hessling) 1970
Berliner, <i>Barberi</i>	Rudolf Berliner, "Zeichnungen des Römischen Architekten Giuseppe Barberi," <i>Münchner Jahrbuch der bildenden Kunst</i> , XVI, 1965, pp. 165-216
Berliner, <i>Barberi II</i>	Rudolf Berliner, "Zeichnungen des Römischen Architekten Giuseppe Barberi," <i>Münchner Jahrbuch der bildenden Kunst</i> , XVII, 1966, pp. 201-13
Cleveland, <i>Neo-classicism</i> , 1964	Henry Hawley, <i>Neo-classicism: Style and Motif</i> (Cleveland, Ohio: The Cleveland Museum of Art) 1964
London, RIBA, <i>Neo-classical</i> , 1972	<i>French & Italian Neo-classical Architecture & Decoration, Drawings from the Cooper-Hewitt Museum, New York</i> (London: Royal Institute of British Architects) 1972
London, V&A, <i>An American Museum</i> , 1973	<i>An American Museum of Decorative Art and Design, Designs from the Cooper-Hewitt Collection, New York</i> (London: Arts Council of Great Britain) 1973
New York, Cooper Union, <i>Architect's Eye</i> , 1962	Richard P. Wunder, <i>The Architect's Eye, The Cooper Union Museum Chronicle</i> , III, no. 4, 1962
New York, Cooper Union, <i>Five Centuries</i> , 1959	Richard P. Wunder, <i>Five Centuries of Drawing, The Cooper Union Centennial Exhibition</i> (New York, N.Y.: The Cooper Union Museum) 1959. Circulated by the American Federation of the Arts, 1959-61
Rome, <i>Piranèse</i> , 1976	Académie de France à Rome, <i>Piranèse et les Français 1740-1790</i> (Rome: Edizioni dell'Elefante) 1976
Wunder, <i>Extravagant Drawings</i>	Richard P. Wunder, <i>Extravagant Drawings of the Eighteenth Century from the Collection of the Cooper Union Museum</i> (New York, N.Y.: Lambert-Spector, Inc.) 1962

COPY AFTER GIOCONDO ALBERTOLLI

Bedano 1742–Milan 1839

1. Corinthian Capital

Pen and brown ink, gray wash; 29.2 x 29.6

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–3388

Giocondo Albertolli, son of the architect Francesco Albertolli, was, with Leopold Pollack and Giuseppe Piermarini, among the leading neoclassic designers and architects in Lombardy. For over thirty years he was professor of drawing and ornament at the Accademia di Belli Arti di Brera in Milan. He published a number of books and treatises in-

cluding *Ornamenti diversi* (Milan, 1782) and *Corso elementare* (Milan, 1805). The capital is copied after plate 12 of his *Alcune decorazioni di nobili sale ed altri ornamenti* (Milan, 1798).

This rendering is typical of the kind of exercise architecture students undertook during their training. The study of classical orders and their proportions, as emphasized in numerous treatises written after the Renaissance, was one of the architectural touchstones. Many drawings of this kind have survived. Another copy of this same engraving by a slightly less proficient hand but showing the entire composition with a diagram below the capital, is in the Cooper-Hewitt collection (1948–118–5).

JACQUES-DENIS ANTOINE AND WORKSHOP

Paris 1733–Paris 1801

2. Iron Gates of the Mint, Paris

Pen and black ink, blue, brown, gray wash, black chalk indications; 60.4 x 42.6 (overleaf: 23.1 x 43.6)

Exhibition: London, v&A, *An American Museum*, 1973, no. 66

Provenance: Marquis Val Verde de la Sierra
Gift of the Marquis Val Verde de la Sierra, 1923-51-2

In 1771 the Abbé Terray, France's secretary for finance, laid the first stone of the new Mint, for which the young Antoine had been commissioned by the king in 1767. Situated on the left bank of the Seine, the Mint was one of the first neoclassical monuments to be erected in Paris. A number of gates lead into the building from the street and the courtyard; the Cooper-Hewitt drawing relates most closely to the gate in the façade facing the Quai Conti. The design is presented with alternative suggestions for the royal coat of arms above the grillwork; the version shown covers, by means of an overleaf, another more imposing coat of arms in a baroque escutcheon flanked by cornucopias. The king's monogram forms part of the grillwork: the double-crossed L of Louis XV, adopted from that of his great-grandfather, Louis XIV. The gate is prominently identified: *Hôtel des Monnaies*. The cornucopias appear again, turned upwards, above a door facing the rue Guénégaud. This familiar image of abundance serves as an optimistic symbol of the building's function.

Jacques-Denis Antoine had been trained in all the building trades and was reputed to be painstaking in detailing and finishing buildings. According to Monique Mosser (Paris, *personal communication*), he was assisted by his brother, Antoine Antoine, in all the Mint decoration, and Miss Mosser states that it was Antoine Antoine who designed the grillwork, the monograms, and the recurrent motif of lions' heads.

MARIO ASPRUCCI THE YOUNGER

Rome 1764-Rome 1804

3. Fountain

Pen and black ink, gray and green wash, black chalk; 30.2 x 47.4

Exhibitions: Lawrence, University of Kansas Museum of Art, *Fontinalia*, 1957, no. 47; New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 95

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-88-7171

Mario Asprucci worked mainly for his father Antonio, who had been appointed chief designer of the Borghese's Villa Pinciana in Rome. While his father was the interior decorator of the house, adorning the rooms lavishly with stuccoes and grotesques and arranging the Borghese family's art collections, Mario was assigned the architecturally oriented problems. Mario designed two temples, one for Aesculapius, the other for Diana, which were among the other follies in the pinewood park then being redesigned by the Scottish landscape architect Jacob More.

This elaborate fountain was probably designed in the same fashion as the classical *fabrique* dispersed in so-called

natural environments, emulating the English vogue for natural parks. However, the structure manifests a new monumentality which is absent in the temples of the Villa Borghese gardens. It presents a broad open façade like the proscenium of a classical amphitheater. Neptune's Chariot, an appropriate and typical theme, crowns the fountain. This project was conceived probably to terminate a long vista in a park.

The proscenium hides the complex structure developed in the floor plan, presented below. Apparently, the structure served two purposes: as a fountain it was intended primarily to be decorative, but the sequence of rooms, lighted from a side entrance and accessible from an opening opposite the colonnade and from the steps around the semicircular pool, probably allowed visitors to stand behind the screens of water cascading from the openings in the second register.

4. First Designs for Ickworth House, England

Pen and black ink, watercolor, over black chalk indications; 23 x 65.2; lined

Signed at the lower left in pen and black ink: *Mario Asprucci Romano dis.* Inscribed on the portico: *TRANQUILLITATE ET AMICIS*; indication of scale in pen and black ink in *Piedi Inglesi*

Exhibitions: New York, N.Y., Cooper Union Museum, *Summary Catalogue of Drawings by Identified Italian Architects*, 1964, p. 19; London, RIBA., *Neo-classical*, 1972, no. 2

Publication: Pamela Tudor-Craig, "The Evolution of Ickworth," *Country Life*, May 17, 1973, pp. 1362-65, repr.

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-88-7172

The identification of this sheet by John Harris as a design for Ickworth was made when the drawing was exhibited in London in 1972. Pamela Tudor-Craig's article in *Country Life* ties together the many threads of the tale of this ambitious building project. The story centers on the patron, the Earl Bishop of Derry and his "insatiable building fever." Like most cultivated Englishmen of his period, the Earl Bishop visited Rome where he became interested in the oval form of the Colosseum and in Piranesi's idea for a building incorporating a rotunda flanked by curved colonnades. On his return to England, the Bishop began such a house on his Londonderry estate, Ballyscullion. Despite expenditures on this and another building program, he was still eager to build a new home on his property at Ickworth, a project he had been contemplating for many years.

In Rome again in 1794, the Bishop met Charles Heathcote Tatham and commissioned him to make a design for a

villa, specifying that it was to extend 500 feet, including offices. The house was to be an oval 110 feet by 95, with flanking galleries 80 feet by 40 feet. Tatham made the design and was paid five guineas for it, but the commission was not to be his. The Bishop met and hired another architect, Mario Asprucci.

Two drawings by Asprucci for Ickworth are known: this impressive tour-de-force and a side elevation of the north front, which is in the collection of the Duke of Devonshire at Chatsworth. Work began at Ickworth in 1796 under the direction of Francis Sandys, the son of an Irish architect and the brother of Joseph Sandys who was the building contractor. The Sandys name appears on a model of the house, and Francis Sandys made drawings and prints of the design. He was also probably responsible for the change in the positioning of the rotunda in relation to the bays (to permit the windows to face south) and for the interior.

By the time of the Bishop's death in 1803, only the shell of the rotunda was completed. Work stopped but was resumed in the 1820s. In the final result, the major changes from Asprucci's design occur in the doming of the roof and the addition of the pediment above the central pavilion's portico. A painted frieze, perhaps inspired by Asprucci's friezes at the Villa Borghese, was apparently intended but not totally carried out.

5. Mausoleum

Pen and black ink, gray, green, blue, brown wash,
black chalk, 26.9 x 46.3

Numbered in pen and black ink at lower right: 3S

Exhibition: Cleveland, *Neo-classicism*, 1964, no.
170, repr.

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-
88-7170

A domed mausoleum on a stepped terrace against a back-
ground of cypresses is flanked by two matching columns
supporting identical figures of the Fates on globes. On the
next lower level of the terrace, a figure tends a smoking
altar on each side. The plan of the mausoleum is drawn
below.

The design, presumably c. 1800, is typical of Asprucci's
approach. The simplicity of geometric forms combined
and repeated in, for instance, the arched entrance to the
mausoleum and the decorative bases of the columns,
creates a harmonious balance. The drawn structure is
characterized by dignity, restraint, and purity. The repeti-
tion of perfectly symmetrical shapes, like the square or the
sphere, was to Asprucci symbolic of immutability.

FOLLOWER OF MARIO ASPRUCCI

6. Open Air Proscenium

Pen and black ink, gray wash; 14.5 x 21.9

Exhibition: London, RIBA, *Neo-Classical*, 1972,
no. 1

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–
88-4217

The exact purpose of this structure is not certain, but it was obviously meant for a park. The proscenium is composed of a six-columned portico on an elevated foundation. The huge carved frieze in the great arch on the roof frames a free-standing sculptural group. How it could have been constructed from stone is one of the several unanswered questions surrounding this elegant rendering.

GIUSEPPE BARBERI

Rome 1746–Rome 1809

7. Square with a Library

Pen and brown ink, brown wash; 20.1 x 27.6

Numbered in pen and brown ink at lower right: 24

Exhibitions: New York, N.Y., Cooper Union, *Five Centuries*, 1959, no. 35 (as Valadier); *Architect's Eye*, 1962, no. 82, repr.

Publications: New York, N.Y., Cooper Union Museum, *An Illustrated Survey of the Collections*, 1957, p. 38, repr.; Berliner, *Barbieri II*, 1966, p. 211, repr.

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–1092

Giuseppe Barberi was first trained under Luigi Valadier, the goldsmith and father of the architect and city planner Giuseppe Valadier. A group of nearly twelve hundred drawings in the Cooper-Hewitt Museum were at one time ascribed to Valadier, but are now known to be by Barberi (University of Michigan Museum of Art, *Architectural and Ornament Drawings*, no. 73, Ann Arbor, 1965). Barberi's many drawings define him as the second most visionary and romantic architect in Italy after Piranesi. He translated the early Piranesi followers' and the French visionary architects' ideas into an explosion of bold studies pertaining not merely to decoration or the study of roman-

tic subjects such as imaginary prisons and tombs, but to architecture and city planning as well. Few of the drawings can be related to an actual commission, but they do provide the cornerstone for the later monumental neo-classical Beaux-Arts architecture in Italy.

At the age of sixteen, Barberi won the third prize of the Concorso Clementino for the rebuilding of the Basilica of Maxentius and in 1774 was awarded the commission for the ceremonial decorations to be elevated in San Luigi dei Francesi at the death of Louis xv. He completed projects for the façade of the church of the ss. Apostoli and for the Palazzo Braschi and was admitted into the Accademia di San Luca in 1785. Meeting Napoleon in 1797 during the French campaign in Italy gave Barberi an opportunity to experiment with revolutionary ideas, for he was appointed *édile* for fortifications and prisons and designed an arch on the Ponte Sant'Angelo for the Feast of the Federation. After his house in Rome was sacked by the French during the Jacobin revolution, he went to Paris where he worked with the Piranesi family, returning later to Rome.

This drawing is one of many studies by the artist for a large library in a square. Barberi stresses here the impression of expanding space. The long, three-story-high building appears to extend horizontally into a monument of tremendous scale in comparison with the tower behind it. The obelisk at the left and the fountain in the right foreground have no structural role in the planning of that space. This area is open and free; the immense ramp in front of the building accentuates its horizontal thrust into space.

8. Square with a Domed Library

Pen and brown ink, brown wash; 20.3 x 27.8

Numbered in pen and brown ink at the lower right:
25

Exhibitions: New York, N.Y., Cooper Union, *Five Centuries*, 1959, no. 35; *Architect's Eye*, 1962, no. 82

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–1093

This is a variation of the preceding theme. This time the library seems to have been defined in terms of shape, with small wings flanked with classical porticoes delimiting the width of the building. They do not, however, break the horizontal rhythm. The vast space unfolds freely between obelisk and fountain.

9. View of a Square from a Portico

Pen and brown ink, brown wash, black chalk indications; 33.8 x 52.4

Exhibitions: New York, N.Y., Knoedler's, *Great Master Drawings of Seven Centuries*, 1959, no. 60, repr.

Publication: Emil Kaufmann, *Architecture in the Age of Reason*, Cambridge, Mass., 1955, fig. 82 (as Valadier)

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–163

One of the most finished drawings in the series, this project illustrates the articulation of architecture in terms of scale and iconographic references. Various figures under the shade of a colonnade lean against Piranesi-like monuments or sarcophagi and look out on a vast open space. This concept of an over-scaled central space—basically

empty—appeared more systematically in city planning of the mid-nineteenth century than in the tight, theatrical organization of the piazzas in the baroque age. A curving colonnade links the central building, possibly a mausoleum, to the pyramidal monuments. Barberi depends upon differences in scale for dramatic effect, at the same time employing the simplest geometric forms—circle, triangle, and vertical columns.

Two other sheets in the Cooper-Hewitt collection show the same project (1938–88–150 and 1938–88–164). Carroll William Westfall associates the group with the Foro Bonaparte in Milan ("Antolini's Foro Bonaparte in Milan," *Journal of the Warburg and Courtauld Institutes*, 32, 1969, pp. 382–83).

10. Church Dedicated to Saint George

Pen and brown ink, brown wash, over traces of black chalk; 31.5 x 50.7.

Inscribed in pen and brown ink on the frieze of the church: *DIVI.S. GIORGUS*

Exhibition: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 85

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–1135

In this design for a church and its forecourt, Barberi accentuates the stage design effect by flanking the courtyard with huge pyramids. The side walls are lined with niches and funerary urns. Four altars burn in the foreground (a very pagan ornamentation for a church). The general shape of the main building with its stepped dome recalls Bramante's early plan for St. Peter's as engraved in a medal by Caradosso.

A remarkably similar drawing to the Cooper-Hewitt design was used by Giovanni Campana for his entry in the 1795 competition of the Accademia Clementina, Bologna (Werner Oechslin, "Pyramide et sphère," *Gazette des beaux-arts*, LXXVII, 1971, p. 205, fig. 9). The theme of a line of pyramids framing a centrally planned building was em-

8

9

10

phasized by E. L. Boullée in his teachings at the French Academy and is also found in Pierre Léonard's *Projet d'un monument sépulchrale pour le Souverain d'un Grand Empire*, the controversial winner of the Second Grand Prix at the Academy in 1795.

11-12. Two Elevations of a Church

Pen and brown ink, brown wash; 19.9 x 25.4 (1938-88-14); 19.8 x 27.2 (1938-88-1212); both lined

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-88-1214 and 1938-88-1212

These two drawings of a church façade, along with several others among the Barberi drawings in the Cooper-Hewitt Museum and one at Oberlin College, Ohio, relate to a project for the completion of a church in the small town of Oriolo Romano for Barberi's patrons, the Altieri family (Berliner, *Barberi*, 1965, pp. 179, 181-84, and Furio Fasolo, "Contributo alla conoscenza dell'opera dell'architetto Giuseppe Barberi . . .," *Quaderni dell'Istituto storia di architettura*, no. 52-53, 1962, pp. 24-40). The façade was never built.

Barberi accentuates the lateral pull by placing an over-scaled steeple at the side of the entrance. He does not seem to have yet resolved the conflict of scale, for a huge dome is sketched in the back. The columns pile up on a vertical structure; they also spread out on each side of the classical Palladian entrance. Barberi was eventually to resolve these problems by abandoning the vocabulary of the classical and baroque architecture of his time and using only basic shapes.

13. Funerary Monument

Pen and brown ink, brown wash, pencil; 36.5 x 43.9

Numbered in pen and brown ink at upper right: 94

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-88-1650

The theatricality of this design, the strong chiaroscuro effects, the references to Roman ruins, the variety in shape and scale of the architectural elements and their superimposition show that Piranesi's influence extended to Barberi, as well as to many other designers of his generation.

14. Monument to Louis XVI

Pen and brown ink, brown wash, pencil; 55.1 x 32.1

Inscribed in pen and brown ink on the shaft: *LUIGI XVI*; at lower right: *non con . . .* Indication of scale in pencil

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-88-1287

The drawing represents a project for a catafalque in memory of the guillotined Louis XVI which French *émigrés* and sympathizers wished to erect in San Luigi dei Francesi, Rome. A memorial service was celebrated there by Cardinal de Bernis on November 12, 1793. The drawing is one of a long series by Barberi for a Louis XVI memorial in the Cooper-Hewitt collection.

In this version, the artist uses a simple but strong architectural vocabulary—the base and the broken shaft of a column perhaps to symbolize mourning for the passing of the monarchy. Decoration is reduced to a minimum, with a warrior carrying the eucharist on top of the monument and a candelabrum at each side. The column is hollow; in early romantic style a dark shape can be seen through a doorway in its base. A section of an architrave and supporting column on either side of the monument shows its scale within the church.

11

12

13

14

15. **Study for Ceiling Decoration with Temple Ruins**

Pen and brown ink, brown wash; 19.8 x 26.6

Numbered in pen and brown ink at the upper right:
25

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-
88-1533

Barberi here considers the articulation and decoration of the corner of a vaulted room. For the lunette he has drawn in some detail a landscape composition with a ruined temple. The elements surrounding the lunette give play to the artist's imagination; the putti rest in varied positions in their scalloped niches. The bravura of Barberi's handling of the wash is perfectly suited to the rendering of sculptural and structural details; the chiaroscuro effects of the wash indicate the deep relief.

16. **Study for Ceiling Decoration with a Roman Charioteer**

Pen and brown ink, brown wash; 19.9 x 27.3

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-
88-1522

In this drawing, another design for a vaulted space, Barberi's painted lunette depicts a Roman charioteer. The piers are adorned with masks, the inner surface of the vault with arabesque motifs. In this design, a clerestory is indicated above the lunette. The space above the clerestory suggests that the design was intended for a structure of monumental scale, perhaps a building or a palace.

17. **Bedroom Alcove**

Pen and brown ink over black chalk; 40.6 x 34.8

Numbered in pen and brown ink at upper right:
135; indication of scale in pen and brown ink

Publication: Berliner, *Barberi* II, 1966, pp. 206-7, repr.

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-
88-1653

This is one of a series of studies by Barberi for canopies and drapery of all kinds. The bed, rather simple for the time, is surmounted by an oval picture of the Virgin and Child. However, it is the oriental man with his pipe that heightens the decorative aspect. The very elaborate curtains are supported by four slender posts, like tent poles. The curved canopy crowned with a bouquet of ostrich feathers is reminiscent of a Turkish tent. Fringe, lace, and varied fabric patterns play against each other extravagantly.

An exotic room was considered very fashionable throughout the eighteenth century. This vogue extended to tea pavilions, such as at Kew Gardens or at Potsdam, or even an entire palace, like the Brighton Pavilion in England.

18. **Bathroom**

Pen and brown ink, brown wash; 15.3 x 16.5

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-
88-1625

Barberi's drawings cover every field of design and, as seen here, all the concerns of the architect. This delightful bath brings together the romantic aspiration of the client, who apparently wanted a glimpse of a garden through the large window, and the Roman source, which suggested the form of the imposing tub and the frieze on the window wall. The heavy draperies are also an example of a predilection for monumental and solemn decoration. The folds of the curtain are simplified to conform to the neoclassical taste of the late 1790s.

15

17

16

18

19. Wall Decoration, Probably for a Bath

Pen and brown ink, brown wash; 15.3 x 16.5

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–1671

This drawing is probably an alternative version to the wall and bay placed behind the bath in the preceding drawing. The frieze has here given place to a light drapery held by herms. It seems to be placed as a kind of projecting balcony, as the large opening in the foreground appears to be bare. An elegant pergola behind the drapery frames the shrubbery outside.

It is a variation, in a lighter mood, on antique Roman style of life and decor.

20. Doorway

Pen and brown ink, brown wash; 27.4 x 20.4; lined

Notations of measurements in pen and brown ink throughout; numbered 14 at upper left

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–1192

This design for the elevation of a door, with simple columns and a framed medallion portrait over the door, is reminiscent of Roman architecture of the 1770s. Barberi has carefully noted the dimension of each decorative element. The figure, placed here to give scale, recalls Carlo Marchioni's drawings for the Villa Albani, which Barberi presumably would have seen, having at one time collaborated with Marchioni. The stance of the figure adds a humorous note to the design, another example of Barberi's independence and originality.

21. Inkstand

Pen and brown ink, brown wash over black chalk;
31 x 45; lined

Inscribed in pen and brown ink at the right: *Pianta di una Scrivania da farsi in Argento figurando una fontana di venere al Bagno/ A Bagnarola vota p[er] mettere Sigilli e Cera/ di Spagna B calamaio e polverino p[er] coperchi li due putti il primo figura/ aqua C sito p[er] campanello D/ Sito della bugia E Sito ove/ un tiratore capace p[er] la Grandezza/ della carta da scrivere si tira/ via il fiume con- /chiglia ove sta il [cancelled] fiume e tiratore; at the upper left: *Oleo [Aeolo] vento Zefiro vento/ F sito ove e l'altra conchiglia, si tira/ la conchiglia e le due figure che/ regano l'orologio some si trova alla/ L[et-]tera) G e si trova ed un sito per le penne/ temperino e stecchia H il piano sera [?] lavarato a Rabeschi cisellati/ I siti lavorati in forma di aqua/ vale a dire li quatro siti e quello/ sotto la bagnarola; numbered on the lining at upper right: 31**

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-88-8189

This elaborate inkstand reflects the meticulous detailing of goldsmith's work, which is not surprising, considering Barberi's early training with the goldsmith Luigi Valadier. Along with the bath of Venus and marine deities, there are putti riding sea-dolphins; sirens support the central cup above which Venus rises. A Roman river god, depicted as a reclining, bearded figure, occupies the central shell at the

base. The small drawing at the upper left shows a clock with two wind gods; it is intended to be the pendant, invisible in the drawing, to the river god on the opposite side. The plan of the inkwell at the upper right is indexed to the key below it.

Barberi specifies this inkstand's various uses with extreme precision. He identifies the two small bowls in the back as receptacles for seals and wax. A bell was to be placed on the central tray; the bowl on the far right was meant to hold a candle to heat the sealing wax. Beneath the shell in the foreground there was to be a drawer for writing paper. There are also indications of how the inkstand was to be made, evidence of Barberi's experience as a craftsman.

ANTONIO BASOLI
Bologna 1774–Bologna 1848

22. Stage Design: Sitting Room

Pen and gray ink, gray wash, watercolor, black chalk; 47.5 x 64.9

Signed in pen and brown ink at lower right: *Antonio Basoli*; inscribed at lower left: *Mobile . . . Gabinetto*; numbered at right margin *A/4*

Exhibition: New York, N.Y., Cooper Union, *Five Centuries*, 1959, no. 38; London, RIBA, *Neoclassical*, 1972, no. 5

Publications: *Art Quarterly*, 21, 1958, p. 324, repr.; *Art News Annual*, XXIX, 1964, p. 134; Hannelore Marek, *The History of the Theatre*, New York, N.Y., 1964, p. 38, repr.

Purchase in memory of David Wolfe Bishop, 1957–195–1

Basoli was a prolific and popular stage designer. A native of Bologna, and a teacher there at the Accademia Clementina, he was a scenic designer at La Scala in Milan and was active in many other Italian cities. Many of his designs were engraved and therefore preserved. This drawing appears as plate XIX, entitled “Camera mobile scena seguita nel Teatro Marsili,” in *Raccolta prospetta serie rustichi e di paessagio . . . da Antonio Basoli* (Bologna, 1810). With its coffered ceiling, tripod tables, urns, antique oil lamp, griffins, and other neoclassical motifs, it is a veritable dictionary of Empire taste in interior decoration.

FRANÇOIS-JOSEPH BELANGER

Paris 1744–Paris 1818

23. Two Andirons and Sconce

Pen and black ink, yellow and blue watercolor, 20.5 x 29.3; lined

Inscribed by the artist in pen and brown ink at lower center: *Chenets et Bras en Bronze Doré. No. 5. Belanger.*

Exhibitions: Versailles, *Exposition Marie-Antoinette*, 1955, no. 952; New York, N.Y., Cooper Union, *Five Centuries*, 1959, no. 63; London, Royal Academy, *The Age of Neo-Classicism*, 1972, no. 1482

Publication: Richard Wunder, "Bagatelle and Two Drawings in the Cooper Union," *Connoisseur*, 118, 1961, pp. 171–74, repr.

Provenance: Léon Decloux

Gift of The Council of the Museum, 1921–6–61

Belanger was the favorite architect of the young aristocracy and one of the first in France to introduce the Piranesian repertory into decorative schemes. He was the architect commissioned in 1777 by the brother of Louis XVI, Charles-Philippe, comte d'Artois, to build the *folie* called Bagatelle in two months. The count had made a wager with Marie-Antoinette that the work could be started and finished within that time—a bet the count won. Although no documentary evidence relates this or the following drawing to Belanger's work for the Bagatelle, the suitability of their decorative motifs, explored in Richard Wunder's article cited above, makes a convincing connection. First, there are the references to Marie-Antoinette: her monogram and the double-headed eagle (the insignia of the Austrian royal family) on the trappings of the sphinxes. The cannon balls on which one of the sphinxes rests a paw seem to allude to the count's office as grand-master of the

King's Artillery and connect the design with the fireplaces ornamented with cannon barrel columns in the count's boudoir at Bagatelle. Belanger's dependence on Piranesi's prints for inspiration clearly emerges from the comparison between this drawing and plates 28, 29, and 59 in the *Diverse Maniere d'adornare i cammini* (Rome, 1769), which show griffins in similar poses. The monogram on the right andiron has not been identified, although it is possible that it refers to Victor-Marie, duc d'Estrées, one of the property's early owners.

24. Two Gilt Bronze Chandeliers

Pen and brown ink, watercolor; 20.5 x 29.3; lined

Publication: Richard Wunder, "Bagatelle and Two Drawings in the Cooper Union," *Connoisseur* 118, 1961, pp. 171–74, repr.

Provenance: Léon Decloux

Gift of The Council of the Museum, 1921–6–62

The design for chandeliers can also be related to the Bagatelle through its design motifs. It is clearly related to the drawing of the sconce on the preceding sheet, as the putti in both drawings are almost identical, and the looped beads or chains and floral ornament are similarly treated.

The choice of hunting horns as the basic structure of one of the chandeliers also suggests the Bagatelle, which was meant to be a hunting pavilion in the middle of the Bois de Boulogne, near Paris. An inventory of the Bagatelle in 1813 (L. de Queller, *Le Château de Bagatelle*, Paris, n.d., p. 67) lists a chandelier with eighteen lights which seems reasonably close to this design. This sheet and the drawing of andirons and a sconce are the same size and are mounted in the same way.

23

24

PIETRO BELLI

Rome, c. 1815

25. Set of Tableware

Pen and black ink, gray wash over pencil; 31.7 x 49.1

Inscribed over each corresponding vessel in pen and black ink counterclockwise from upper right: *Terina/ Vaso Da Bottiglio/ Posata/ Navette Per li Bicchieri/ Zuppiera/ Tazzeta Per le Salze/ Porta Oglio/ Vaso Per il Poncio/ Tondino/ Per Scaldare le Vivande/ Saliera* [covered dish, bottle holder, flatware, glass "boat," soup tureen, sauce dish, oil container, punch bowl, small plate and food warmer, salt dish]

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-88-5946

Pietro Belli was a member of a famous Roman goldsmith's family which was under Antonio Canova's protection. This is a design for service dishes, complete with a food warmer, wine cooler, and container for cooling glasses. Punch was a fashionable drink in the early 1800s, part of the general vogue for exoticism. The dishes are decorated with a simple Greek key fretwork border or rim and were most likely to have been made of silver.

26. Centerpiece

Pen and brown ink, yellow and gray wash on paper tinted light blue; 43.6 x 26.4

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-88-5779

This very graceful design was probably meant for a centerpiece of silver with a basket in the center holding sweets or flowers and with two griffins carrying lamps on the sides. It is a good example of the neoclassical use of ancient motifs, for instance, the two maenads holding aloft floral wreaths and garlands, and the quiver with arrows on which the cup rests. The base of the structure is treated like a truncated column or a simple circular altar for these offerings, with a Greek frieze winding around the pedestal and across the base.

VINCENZO BRENNA AND FRANCISZEK SMUGLEWICZ

Florence 1745–St. Petersburg 1820, Warsaw 1745–Vilno 1807

27. Wall Decoration, Domus Aurea, Rome

Pen and black ink, gouache, watercolor; 50.2
x 54.8

Exhibition: Kansas City, Mo., The William Rock-
hill Nelson Gallery, *The Taste of Napoleon*, 1969,
no. 71

Provenance: Edmund Fatio; sale, Geneva,
Nicholas Rauch, June 3–4, 1959, part of lot 54
Gift of Peter Josten, 1961–176–1

One of many illustrated publications that appeared as a result of new discoveries of ancient ruins was the *Vestigia delle terme di Tito e loro interne pitture*, Rome, 1776–77, engraved by Marco Carloni after “Franc. Smuglewicz et Vinc Brenna.” The Cooper-Hewitt drawing is for plate VII.

The Baths of Titus and the Baths of Trajan were built on the Roman hills not far from the Colosseum, covering in part Nero’s famous Domus Aurea (Golden House), an immense and splendid palace with a gilded façade. In the resulting confusion of superstructures, the name, the Baths of Titus, was applied to the entire complex. Some of the rooms of the Domus Aurea, which had become subterranean, were uncovered during the Renaissance, and many more were opened during the eighteenth century. The publication of copies of the Domus Aurea’s brilliantly colored and animated wall paintings (as the title indicates, the “interior paintings”) popularized the late Pompeian style of painting in which delicate architectural frames are painted three-dimensionally, and painted figures within them animate the space.

Smuglewicz had been sent to Rome on a grant from King Stanislas August of Poland, and it was there that he met Brenna. The two collaborated on a number of commissions. Brenna journeyed to Poland and to Russia where he worked for the czar; Smuglewicz became the most prominent neoclassical artist in Poland.

PIETRO CAMPORESE THE YOUNGER

Rome 1792–Rome 1873

28. Chimneypiece

Pen and black ink, watercolor, black chalk indications; 24.9 x 34.3

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–4300

The Roman architect Pietro Camporese was a member of the Accademia di San Luca. He worked under the direction of Pasquale Belli in the reconstruction of San Paoli

Fuori le Mura. His major commissions included the Teatro Argentina, the Piazza Colonna, the churches at the Ospedale di San Giacomo degli Incurabili and the Ospedale degli Orfanelli. This drawing probably dates from the early 1830s. The chimney is designed to be constructed of gray marble, decorated with a frieze in relief showing a Roman emperor receiving captives. The sides are adorned with helmets and armed trophies. The attribution to Camporese was made by Rudolf Berliner, the late curator of the Cooper-Hewitt Museum who first catalogued many of the drawings.

GILLES-PAUL CAUVET
Aix-en-Provence 1731–Paris 1788

29–30. Pair of Panels with Nymphs and Garlands

Red chalk; 41.8 x 24.6 (1907–13–2); 42.4 x 25.1 (1907–13–4)

Publication: Wunder, *Extravagant Drawings*, 1962, no. 55, repr. (1907–13–4)

Provenance: H. O. Havemeyer

Gift of H. O. Havemeyer, 1907–12–2 and 1907–13–4

These graceful designs are from a series of four drawings in the Cooper-Hewitt collection.

Cauvet was director of the Academy of Saint Luke and was named *sculpteur de monsieur, frère du roi*, a title which bears witness to his leading role as an *ornemaniste*, or decorator. He executed many important commissions for the decoration of Parisian hôtels, and the publication of his engraved designs in the *Recueil d'ornemens à l'usage des jeunes artistes qui se destinent à la décoration des bâtiments* (Paris, 1777) was tremendously influential. His work, which continues the French tradition of Jean Berain and Pierre Le Pautre, is distinguished for its lyric beauty, variety, and subtlety of detail.

CHARLES MICHEL-ANGE CHALLE (?)

Paris 1718–Paris 1778

31. Church Interior

Black chalk, pen and brown and gray ink, watercolor; 16.9 x 39.4

Inscribed in pen and black ink at lower right: *ROME*

Exhibition: Storrs, University of Connecticut, William Benton Museum of Art, *Rome in the 18th Century*, 1973, no. 89

Provenance: Léon Decloux

Gift of the Council of the Museum, 1911–28–444

The architect Charles Michel-Ange Challe was awarded the Grand Prix in 1741 and spent the following eight years

in Rome. The artist here is very much under the Piranesian influence, particularly in his predilection for large spaces. This structure appears to be a free interpretation of a church modeled after the Roman baths. Michelangelo's church of Santa Maria degli Angeli, which maintains the character of Diocletian's Imperial Baths that form its shell, was one of the first Renaissance buildings to use such a scale.

Challe eventually became more of a classicist and was involved with the official festival decorations for the French court.

On the basis of the drawing style, Elaine Evans Dee attributes this sheet to Jean-Baptiste Lallemand.

32. Architectural Fantasy

Gray and brown wash over black chalk; 38.6 x 23.1

Exhibitions: Philadelphia, University of Pennsylvania, *The Ruins of Rome*, 1961, no. 17; New York, Cooper Union, *Architect's Eye*, 1962, no. 61, repr.

Publications: Wunder, *Extravagant Drawings*, 1962, no. 27, repr.; "Charles Michel-Ange Challe, A Study of His Life and Work," *Apollo*, LXXXVII, 1968, p. 27, repr.

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911-28-511

The lack of precision in the architectural rendering seems unlike Challe, but the brilliance of the lights and darks, the bold strokes and Piranesian chiaroscuro effects, and particularly the looping manner in which the figures and sculptures are delineated argue for an attribution to him. The drawing may be a fragment of a larger composition, which may account for some uncertainty clouding its authorship.

COPY AFTER CHARLES-LOUIS CLÉRISSEAU

Paris 1721–Auteuil 1820

33. View of the Porta Aurea, Palace of Diocletian, Split, Yugoslavia

Pencil, pen and brown ink, yellow-brown wash;
21.5 x 20.3

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938–
88-7313

This drawing is one of a series of five in the Cooper-Hewitt collection copied from the engraved plates in the important book published by James and Robert Adam in London in 1764, *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*. The view of the Porta Aurea is plate XII, engraved by Paolo Santini from Charles-Louis Clérisseau's rendering.

Clérisseau accompanied Robert Adam on a trip to Dalmatia in 1757. Assisted by two draftsmen, Adam and his mentor stayed in Split for five weeks to study and docu-

ment Diocletian's palace. The monumental ruins had been admired since Palladio's time. They mark the borderline between classical antiquity and the orient, and were the source of such Renaissance devices as semicircular fenestrations and the *serliana* (a tripartite window, the central opening arched and wider than the rectangular side openings, illustrated in Sebastiano Serlio's *Architettura*, Venice, 1537). The Adam's book scrupulously recorded the antique motifs in their original character and thereby became an influential source book for the young puritans of neoclassicism.

Except for eliminating the two figures at the left of the group, the eighteenth-century copyist followed the engraving closely. Several changes took place, however, in the translation to an engraving of Clérisseau's drawing, now in the collection of the Royal Institute of British Architects in London. The original design contained no figures; there are discrepancies in the architectural fragments scattered in the foreground; and in the drawing the upper three niches are occupied by antique sculptures.

TOMMASO CONCA

Gaeta 1735–Rome 1822

34. Ceiling, Room of the Muses, Museo Pio-Clementino, Rome: Triumph of Apollo

Pen and brown ink, brown and gray wash, black chalk, pencil; 41.5 x 41.5

Inscribed on verso in a later hand in pencil: *Conca / Ceiling in the room of the Muses in the Vatican / R. G. [?]*

Exhibition: New York, N.Y., Metropolitan Museum of Art, *Artists in Rome in the 18th Century*, 1978, no. 13

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–3578

This is a study for the octagonal ceiling decoration of the Room of the Muses painted by Tommaso Conca for Michelangelo Simonetti's addition to the Vatican complex of buildings. The room, commissioned in 1782 by Pius VI, is part of the wing which links the buildings in the north area of the Vatican known as the Museo Pio-Clementino. The foundation stone for the museum was laid by Clement XIV and construction continued under the reign of his successor, Pius VI. It was built to display the papal collection of antiquities.

In this project, four groups of figures are placed within a system of architectural elements: the dome, unadorned in the drawing, is supported by four pilasters in sharp perspective. A peristyle of Doric columns is indicated in the background. The groups of figures focus on Apollo, the Muses, and poets. The choice of subject is in direct allusion to the antique statues of the Muses and portrait busts of Greek philosophers and writers in the room below.

The room is described and illustrated in Grasino Pistolesi's *Il Vaticano descritto ed illustrato*, vol. v, Rome, 1829, p. 118, pl. LXXXVI. Pistolesi's text explains that the composition is arranged so that the painting of Homer is above the statue of Erato, Virgil is above Polyhymnia, Ariosto is above Melpomene, and Tasso is above Euterpe. Differences in the composition between the drawing and the illustrated view indicate that Conca expanded and elaborated the areas dividing the large group compositions. The divisions themselves were then arranged as three separate panels of various shapes dictated by the curvature of the ceiling; the top panel of each section was devoted to a painting showing putti dancing and playing tambourines (see the following two drawings).

Conca studied in Naples with his uncle, Sebastiano Conca. He came to Rome about 1760 to work at the Villa Albani, and was director of the Accademia di San Luca in 1793. Continuing until the end of his life to receive papal commissions, his last work was for Pius VII at the Quirinal Palace.

35-36. Pair of Lunette Designs: Three Putti with Trumpets and Tambourines

Black chalk and black crayon, squared for enlargement; 27.3 x 33.1 (1938-88-7186); 27.4 x 34.1 (1938-88-7187)

Inscribed in black chalk at lower right in a twentieth-century hand: *T. Conca / (23) 14* (1938-88-7186)

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandege

Purchase, Friends of the Museum Fund, 1938-88-7186 and 1938-88-7187

Two of a group of four drawings in the collection, they are also preparatory for Tommaso Conca's ceiling decorations for the Room of the Muses. His drawing technique seems to have been influenced by the studies made some two hundred years earlier by Annibale Carracci for the Galleria in the Palazzo Farnese, adapted to neoclassical taste with strong emphasis on heavy geometrical shapes.

JEAN-CHARLES DELAFOSSE

Paris 1734–Paris 1791

37. Mausoleum for a Soldier [Temple of Mars]

Pen and black ink, gray and black wash, over black chalk indications; 15.3 x 23.6

Inscribed in pencil on verso, probably in Decloux's hand: *Temple de Mars / très petite monture J. C. Delafosse f.*

Exhibitions: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 74; London, RIBA, *Neo-classical*, 1972, no. 27; Rome, *Piranèse*, 1976, no. 52

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–63

Delafosse was a Parisian architect and decorator. He became professor of perspective at the Academy in Paris and was a provisional member (*agrégé*) at the Academy in Bordeaux. In 1768, in Paris, he published the *Nouvelle Iconologie historique ou attributs hiéroglyphiques* . . . His designs were among the first to propagate the new style. The dramatic contrasts in scale and in light and shade are close to Piranesi's prints, which were already very popular. Delafosse, in drawings such as this and the

one following, may have influenced Claude-Nicolas Ledoux in his projects for the gates of Paris, commissioned in 1783.

The medallion with a helmeted head over the entrance, and the military procession on the frieze above suggest a military association for this monument, possibly the mausoleum of a soldier.

38. Temple of Justice [Temple of Immortality]

Pen and black ink, blue and gray wash, over black chalk indications; 15.3 x 23.8

Inscribed in pencil on verso, probably in Decloux's hand: *Temple de l'Immortalité / J. C. Delafosse*

Exhibitions: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 74; London, RIBA, *Neo-classical*, 1972, no. 27; Rome, *Piranèse*, 1976, no. 51

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–64

Although larger in size, this and the preceding drawing clearly relate to a group of drawings by Delafosse in the Musée des Arts Décoratifs, as Monique Mosser has discussed in her illuminating essay in Rome, *Piranèse*, 1976, p. 109. The album of drawings in the Musée des Arts Décoratifs contains a series of large-scale monumental buildings, very precisely rendered, surrounded by clusters of diminutive figures, just as here. Many of the buildings are identified: *église monastique*, *église sépulcrale*, *porte de prison*, *orangerie*, *observatoire*, *musée*, *chapelle des morts*, and one is labeled *Printention d' un Palais de Justice*.

The looped chains on the building façade of the Cooper-Hewitt drawing appear in other contexts in Delafosse's *oeuvre*, for instance, on the title page of his book of military trophy prints, but the emphasis on the chains and metal rings, and particularly the exaggerated, faceted keystone of the door (a prominent motif in the album drawing labeled *porte de prison*), make the association with a prison plausible. Because, however, of the imposing allegory of Justice depicted above the door, studied also in two drawings in the Musée des Art Décoratifs album, the title, Temple of Justice, has been retained for the Cooper-Hewitt drawing.

The Arts Décoratifs album includes a plan inscribed by Delafosse for a cemetery to be constructed at each extremity of Paris. According to the inscription, the plan, along with sections and elevations, was presented to the ministry in 1776 and 1780, and there are numerous drawings in the album for sepulchral monuments, tombs, and public fountains. It is possible that most of the album drawings and the Cooper-Hewitt designs relate to this project.

The *Mausoleum for a Soldier* and the *Temple of Justice* have affinities with Piranesi's treatment of surfaces as evident in the *Parere* (1765), but the rustication, the severe Doric order, and the elementary forms are not unlike projects of Delafosse's contemporaries, Etienne-Louis Boullée and Claude-Nicolas Ledoux.

39. Ewer

Pen and black ink, gray wash; 24.2 x 15.5

Signed in pen and brown ink at lower left: J. C. Delafosse

Exhibitions: New York, N. Y., Cooper Union, *Five Centuries*, 1959, no. 59; Cleveland, *Neo-Classicism*, 1964, no. 50

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911-28-49

Ewers of this type appear in the *Nouvelle Iconologie historique* (Paris, 1768), for example, plate 64, entitled "Abundance."

ATTRIBUTED TO JEAN-CHARLES DELAFOSSE

40. Exedra in a Park, Dedicated to the Virtues

Pen and black and brown ink, watercolor; 40.1 x 57; lined

Exhibitions: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 79; London, RIBA, *Neo-classical*, 1972, no. 33

Provenance: André Denis Bérard (Lugt 75); Léon Decloux

Gift of The Council of the Museum, 1911-28-92

This work is an example of the kind of highly finished drawing which was popular during the second half of the eighteenth century and which was even exhibited at the yearly Salons. The elaborate structure supports a number of Virtues personified by female statues. Temperance and Prudence are placed within the columns; Benevolence is

in the center. The exedra is crowned by Truth, shown nude, having shed all lies. At left and right above the cornice are two groups of Faculties: Commerce and Knowledge, Invention and Study, with their attributes. Two more Virtues are included at either side of the wall: Generosity, seated behind two lions, and Constancy, leaning against a large pedestal.

Elaine Evans Dee has made the association with Delafosse on the basis of the slightly awkward articulation of the figures and the lions, and the convention for drawing the features, particularly the deep-set, shadowed eyes. The lightly colored washes and the detailed rendering of the architectural setting are consistent with other Delafosse drawings in the Cooper-Hewitt collection, particularly the *Fantasy with Vases and Urns* (1911-28-53, Rome, *Piranèse*, no. 55) and *Masquerade* (1911-28-38, Wunder, *Extravagant Drawings*, no. 5).

LOUIS-JEAN DESPREZ
Auxerre 1743–Stockholm 1804

41. Sepulcher in Egyptian Style, with Death Carrying a Lamp

Pen and black ink, gray wash, watercolor, pencil;
14.5 x 20

Exhibitions: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 83; London, RIBA, *Neoclassical*, 1972, no. 30.

Publications: Henri Baderou, "Un Tombeau de Louis-Jean Desprez au cabinet des dessins du Musée de Poitiers," *Dibutade* 11, Poitiers, 1955, p. 38; Grand Palais, *Le Néoclassicisme français, Dessins des musées de province*, Paris, 1974, p. 44

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–3952

Louis-Jean Desprez was awarded the Grand Prix in architecture in 1776. Already an accomplished architect, he was noticed in Rome by King Gustav III of Sweden, who took him to Stockholm on the recommendation of Piranesi. Once there, Desprez distinguished himself mainly for his stage designs and his work on the Haga, the Swedish royal residence.

This drawing is one of a series of four imaginary designs, all of which were translated into aquatints. The im-

pressions of the series in the Bibliothèque Nationale in Paris are signed *Despreza Rom* indicating that these compositions date from his sojourn in Rome in the 1780s. A slightly larger version of the Cooper-Hewitt drawing is in the museum in Poitiers. There is always a strong, humorous element in Desprez's work; a series of caricatures, a charge against the medical system, was exhibited at the Centre Culturel Suédois, Paris, 1974, nos. 45–49. The delicate use of the washes, the interest in architectural elements, the careful rendering of the lines of the stones, and the appetite for "realistic" details, such as the death's skull and bones appearing through the robe, are Desprez's trademarks.

42. Sepulcher, with Death Seated and Crowned

Pen and black ink, gray wash, watercolor, pencil;
14.6 x 19

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–3951

Another drawing in the series, which may have been intended as a political satire with royal power ridiculed as the image of death guarding a tomb.

41

42

CHARLES DE WAILLY

Paris 1730–Paris 1798

43. Second Project for Pulpit Saint Sulpice, Paris

Pen and black ink, watercolor, black chalk;
67.8 x 47.3

Signed and dated with the monogram in pen and black ink at lower right: Dwy 1789

Inscribed on the base of the pulpit: *Beati qui audiunt verbum Dei et custodiunt illud*. Left marble pier: D.O.M./ ET SANGTISSIAE RELIGIONI/ HANG/ PRO VETERI NOVAM/ PROLIGNEA MARMOREAM/ ET HUIJUS TEMPLI MAGNIFICENTE/ MINUS DISPAREM/ GATHERUM/ UT INDE/ COELESTIS ELOQUII SANTUM SEMEN/ PERENNITER EFFUSUM/ GERMINT PAGEM ET VERITATEM/ ET MORES CHRISTIANOS/ ET GARITATE NON PICTAM. Right marble pier: ILLUS. AG GELSIS D.D. EMMANUEL ARMANDUS/ DUPLESSIS-RIGHELIEU DUX D'AIGUILLON/ PAR FRANCIAE NOBILIS GENUENSIS/ REGIORUM ORDINUM EQUES TORQUATUS/ EXERCITUUM LEGATIS GENERALIS/ PRAEFECTUS ALSATIAE/ UNUS E REGNI ADMINISTRIS/ REBUS EXTERIS ET SIMUL BELLISCIS QUONDAM PRAEPOSITUS/ HUIJUS ECCLESIAE AEDITUUS HONORARIUS, DONAT ET CONSEGAT/ GUM SINGULARI DILECTIONIS AFFECTU/ INDUCTIS ET REV. D.D. TERSSAG, DOCT. THEOS./ HUIJUS PAROECIAE RECTOREM/ VIRUM/ MODESTIA VIGILANTIA INEX. . . / LENITATE MORUM RELIGIONE/ ET EFFUSA IN PAUPERES BENEFICE/ MAXIME COMMENDABILEM/ A.D.M.DCG.LXXX.VIII

Exhibitions: New York, N.Y., Cooper Union, *Five Centuries*, 1959, no. 70; London, Royal Academy of the Arts, *France in the Eighteenth Century*, 1968, no. 720; London, RIBA, *Neo-classical*, 1972, no. 31; Washington, D.C., National Gallery of Art, *The Eye of Thomas Jefferson*, 1976, no. 268

Publications: Emil Kaufmann, *Architecture in the Age of Reason*, Cambridge, Mass., 1955, p. 146, fig. 103; Michel Gallet, "Un dessin de Charles De-

wailly pour la chaire de Saint-Sulpice," *Bulletin de la Société de l'histoire de l'art français*, 1957, pp. 55–59, repr.; Michel Gallet and Daniel Rabreau, "La chaire de Saint-Sulpice . . ." *Bulletin de la Société de l'Histoire de l'Art*, 1972, repr.; Allan Braham, "The Age of Neo-Classicism. 2," *Burlington Magazine*, 114⁴, 1972, p. 752; Marcus Binney, "Masters or Slaves of Antiquity," *Country Life*, September 14, 1972, pp. 644–45, repr.

Provenance: André Denis Bérard (Lugt 75); Léon Decloux

Gift of The Council of the Museum, 1911–28–293

A student of Jacques-François Blondel, Jean-Laurent Legeay, and Giovanni-Niccolo Servandoni, Charles De Wailly was awarded the Grand Prix de Rome in 1752, and left for Italy a few years later. As an architect he is best known for the remodeling of the Odéon Theater and its quarter in Paris on which he collaborated with his colleague Marie-Joseph Peyre. As a decorator, De Wailly produced some monumental stage designs, mostly for the Paris Opera. He was commissioned to design a pulpit for Saint-Sulpice in 1789 by the heirs of the duc d'Aiguillon, the church's *premier margilier d'honneur*. The inscription on the left pillar in the drawing explains that the new marble pulpit replaced a wooden one which was inappropriate to the magnificence of the church, and the lettering on the right pillar gives biographical data on the duc d'Aiguillon, listing all his titles, and explains that he offered the pulpit with "particular affection and friendship" for the parish rector, Dom Tersac.

Two highly finished versions of the design are known; the companion to this drawing is in the Musée Carnavalet in Paris. Ours was exhibited in the Salon of 1789. A drawing by De Wailly in the Hermitage, Leningrad, of Gian Lorenzo Bernini's elaborate Cathedra Petri (the throne of St. Peter as Christ's vicar) in St. Peter's, Rome, shows the

derivation of the design. Like the throne, the pulpit is suspended, supported by a gigantic double staircase. Two embracing flights of steps serve to bind Faith on the left, holding a chalice, with Charity at the summit of the pulpit as the dominant Virtue, and with Hope and her anchor on the right. The bull, St. Luke's symbol, appears as a bas-

relief in the pedestal supporting Faith; St. Mark's lion appears on the opposite side. The theatrical conception combined with the exaggerated perspective and the use of contrasting scale are typical of De Wailly. His dependence on the baroque prototype is obvious, he has simply translated it into neoclassical terms. The pulpit is still in use.

CHARLES DE WAILLY AND WORKSHOP

44. Coffered Ceiling, with the Muses

Pen and brown and black ink, rose, gray, blue, brown washes, pencil; 13.6 x 42; lined

Exhibition: London, V&A, *An American Museum*, 1973, no. 71

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911-28-102

De Wailly's first important commission after his return from Rome in 1756 was the Château Montmusard near Dijon for Olivier Fyot de la Marche, the first president of the Burgundian parliament. De Wailly's original plans for the building date from 1764 and show a direct inspiration from antiquity. A circular Temple of Apollo, an open semicircular colonnade, projected forward forming the château's main portico. Beyond it was a domed Salon of the Muses; rectangular wings flank the two circular parts

of the building. Less than half the château was constructed. Money ran short, and De Wailly submitted a second plan, which was not acted upon, to complete the château more economically. The building, which still stands, is a fragment of the first design.

According to Monique Mosser (Paris, *personal communication*), the Cooper-Hewitt drawing, showing a Muse and her Attribute in each of the ceiling's nine compartments, is for a small structure that De Wailly had planned for the garden at Montmusard. It is consistent with the conception of the château as a shrine to Apollo, discussed by Allan Braham in the *Burlington Magazine*, 114⁴, 1972, pp. 675-78. Montmusard means "Mountain of the Muses."

De Wailly is known to have had numerous architectural pupils, in particular several Russians. This drawing may be by one of them, as the loose, flowing rendering of the figures is not typical of De Wailly's graphic style.

HIPPOLYTE-FRANÇOIS JOSEPH EQUENNEZ

Tournai 1772–Tournai 1854

45. **Archbishop's Throne and Canopy; Six Separate Studies for a Throne, Prie-Dieu, and Canopy**

Pen and gray ink, watercolor, white gouache, faint traces of black chalk; 39.3 x 53.2

Signed with pen and brown ink at lower left: *Designé par Hyppolitte Equennez en 1808*. Inscribed in pen and gray ink at lower center: *L'échelle est d'un pouce pouce pour le pied mesure de France*; next to each separate pen and ink study, from the upper left, counterclockwise: *Tapis de prie-dieu*; *Dessus du fauteuil*; *profil du fauteuil*; *Prie-Dieu*; *Console en plafond*; *plafond du trône*; *coupe du Dôme*.

Exhibition: Kansas City, William Rockhill Nelson Gallery of Art, *The Taste of Napoleon*, 1969, no. 72

Purchase in memory of Frederick Formes Horter, 1949–61–7

Hippolyte Equennez was a lesser-known member of a family of artists from Flanders. This throne was apparently meant to be erected in Malines, the see of the archbishop of Flanders. The draperies bear the monogram “MA” of Malines, along with the usual Christian symbols, such as the lamb of God above the throne, and ecclesiastical objects, such as miters and censers on the pilasters. The tablets of the Ten Commandments can be seen on the bases of the pilasters. The archbishop's hat is the central motif of the hanging for the prie-dieu. The purple color of the draperies may indicate that they were designed for use during Lent.

The refinement of the decoration and the care with which the studies are executed bear the mark of Charles Percier's influence, and more precisely of the series of drawings Percier made for the coronation of Napoleon I in 1804. The connection with Napoleon is two-fold, because Dominique de Pradt, archbishop of Malines, was one of the emperor's close ecclesiastical and political advisors.

Designé pour l'Appartement d'Orléans en 1805.

AUGUSTE-PIERRE SAINTE-MARIE FAMIN

Paris 1776–Paris 1859

46. Monument in Benedictine Church, Fécamp, Normandy

Pen and black ink, gray and brown wash; 22.7 x 17.3

Signed in pen and black ink at lower right: A FAMIN 1798; inscribed on the central panel: *ETAT DE L'ART VERS 1425*; on the base of the left candelabrum: *ROUEN*; on the right candelabrum: *VERNON*; across the base of the monument: *CE MONUMENT QUI PAROIT ETRE UN TOMBEAU A ETE CONSTRUIT EN 1425 DANS L'EGLISE/DES BENEDICTINS DE FESCAMPS EN NORMANDIE SOUS LES ORDRES DE ROBERT CHARDI*

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938–88–2988

Auguste-Pierre Sainte-Marie Famin, the father of the better-known architect Charles-Victor Famin, was also trained as an architect and won the Grand Prix in 1801 for the design of a forum. He later was in charge of restoring the château at Rambouillet near Paris. In 1815, he published *L'Architecture de la Toscane*, (Paris), one of the first books on Gothic and early Renaissance architecture. This rendering shows an early taste for the French Renaissance, a nostalgia which became even more fashionable by the middle of the nineteenth century.

The abbey in Fécamp, a town under English rule in the early fifteenth century, was one of the most important churches owned by the Benedictines, an order that was always a major patron of art. This monument reflects their emphasis on the study of scriptures and on the role of works of art as illustrations of their faith. Robert Chardi, like many clerics in Rouen, was an opponent of Joan of Arc.

GAETANO FRIZZATI
Bologna, active early nineteenth century

47. **Triumphal Arch on an Ideal Piazza**

Pen and black ink and watercolor over black chalk indications; 50.5 x 46.3

Inscribed on verso at upper left: *Francesco Santini*
Profess. di Prospet. / Li 19 Febraio 1807. / B= /
Gaetano Frizzati Bolognese fece Li 30 Aprile 1807.

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-
88-4138

Frizzati apparently submitted this design to his teacher Francesco Santini, who was professor of perspective at the Academy of Saint Luke in Bologna. Santini (1763-1840) painted some decorative frescoes in trompe l'oeil in the Celestine cloister and in the composer Gioacchino Rossini's house in Bologna. The perspective in this drawing is accentuated by the marble pavement. The Egyptian obelisk marks the intersection just as Pope Sixtus v had placed obelisks at important crossings throughout Rome at the end of the sixteenth century. The arch itself derives from the Arch of Titus. The only purely nineteenth-century note is given by the sequence of low buildings on either side of the plaza. The niches are cut simply into the wall without any framing; the repetition of this device, topped by a plain cornice, shows the modernist taste.

FELICE GIANI

San Sebastiano, near Genoa 1758–Rome 1823

48. Stage Curtain: Temple of Fame

Pen and brown ink, brown wash, pencil; 27.4 x 26.5

Inscribed in the margin in brown ink over black chalk: *Teatro delle Muse*

Exhibition: London, Royal Academy, *The Age of Neo-Classicism*, 1972, no. 619

Provenance: Giovanni Piancastelli

Purchase, Friends of the Museum Fund, 1901–39–3181

Felice Giani studied in Pavia with Antonio Galli Bibiena, in Bologna with the painters Domenico Pedrini and Ubaldo Gandolfi and the scenic designer Vincenzo Mazza, and in Rome, among others, with Pompeo Batoni. His long career was devoted primarily to the decoration of palaces in Faenza, Forlì, Bologna, Rome, and, during Napoleon's régime, in France. Giani received several commissions for the embellishment of theaters, including one in 1798 for the Teatro Comunale Pergolesi in Jesi where his series of paintings showed the deeds of Apollo.

This and the following drawing are trompe l'oeil designs for theater curtains, two of a group of five related drawings among the large Giani holdings in the Cooper-Hewitt collection. A simulated looped-back pair of curtains is drawn back to reveal a view of the stage. The scene represents the interior of a circular temple resembling the Pantheon. Rays from the oculus illuminate Victory crowning the bust of an author whose works lie at the statue's base. Fame flies above the three Muses placed at center stage: Erato, Muse of Poetry, Thalia, Muse of Comedy, and Melpomene, Muse of Tragedy.

49. Stage Curtain: Minerva Honoring Poets on Parnassus; slight sketches in the margins

Pen and brown ink, brown wash, pencil; 26.4 x 25.3

Inscribed on the busts and statue base, reading from the left: *ORFI/O/CIMA/ROS/METAST/SFA/GOL/ALF/ERI*; on the frieze of the round temple: *AP[OL?]/INE ALLE MUSE*; on the frieze of the temple at the far left: *MARCEL*

Provenance: Giovanni Piancastelli

Purchase, Friends of the Museum Fund, 1901–39–3183

The composition of this curtain is focused on Minerva and three of the Muses among a group of portrait busts in front of a circular temple dedicated to the Muses. The inscriptions below the busts identify four celebrated contemporary writers for the theater: Cimarosa, opera composer; Metastasio, tragic dramatist and poet; Goldoni, dramatist, and Alfieri, tragic dramatist and poet. With them are busts of Orpheus, the poet and musician of mythology, and Aristophanes, the Greek comic poet and dramatist; another bearded head is not identified. The flying Fames hovering over the largest and most prominent monument with the bust of Metastasio and the gesture of the seated Minerva seem to indicate the triumph of Metastasio over his three contemporary rivals. He was a dedicated classicist, even changing his name to an antique form. He wrote sixty-three operas based on classical models, in particular Seneca's tragedies, and was considered the greatest dramatist of the century.

The round temple in the background with a dedication which might be read as *Apoline alle Muse* (Apollo with the Muses) establishes the scene as Parnassus.

per la Sala delle Muse

48

50. Sheet of Studies after Bolognese Monuments

Pen and brown ink, brown wash, black chalk;
37.4 x 25.4

Inscribed in pen and brown ink clockwise from upper left: *coreggio Bologna*; *Bologna monumento del sei cento*; *17 ottobre XAMBECAI / 1811*; *monumenti / del cinquece / nto Bologna*; *monumento / sei cento / Bolognese*; numbered at upper left: 137, at lower left: 75

Verso: Study of the muscles of a man's legs with reference numbers and notations in pen and brown ink

Provenance: Giovanni Piancastelli

Purchase, Friends of the Museum Fund, 1901-39-2199

50

49

The Cooper-Hewitt Museum has a large number of disbound albums of drawings and studies by Giani—reproductions of paintings, architectural details, landscapes, and mythological subjects. This page comes from a sketchbook devoted primarily to Bolognese works of art. Giani has sketched at the upper left a painting by Correggio, the *Disarming of Cupid*. At the upper right is a seventeenth-century monument to a warrior; a more detailed study is at the center of the sheet between a panel of military trophies and an arch with Victory holding a palm and a crown.

51. Sculpture Gallery

Black chalk; 36.5 x 48.7

Inscribed at left in black chalk: *arme / Imperiali / nel mezzo / fra un Finestrone e l'altro / se li finestroni potranno / cambiarsi dal loro sito / e farli cadere sopra dei / gruppi (?) / Li putti sopra delli Finestroni / abbiano dei Stessi Reali Vani di Fenestre obligati / e gruppi di statue . . . 9½*; at lower margin in pen

and brown ink: *Li Finestroni sopra a desto / Siano putti sopra li nicchioni*; indication of scale in *Palmi Rni*; inscribed on verso in pen and brown ink: *Interno / di Galleria ornata all Rochoco*

Provenance: Giovanni Piancastelli

Purchase, Friends of the Museum Fund, 1901–39–1543

This study appears to be the first thought for the decoration of a windowed wall of a sculpture gallery. Vestiges of rococo taste can be found in the design, and the overlapping abundance of certain decorative elements, particularly over the lunettes, recall baroque galleries in Rome. The “*arme Imperiali*” mentioned in the inscription probably refers to Napoleon, crowned emperor on December 2, 1804. Felice Giani completed a series of decorations for Napoleon after his campaign in northern Italy; in the Quirinal Palace, Rome, in the Palazzo Regio, Venice, in the Tuileries Palace, Paris and at Malmaison, France. The commission to which this drawing relates remains to be found.

52. Painted Wall with Doorway

Pen and black and brown ink, watercolor; 51.3
x 29.5

Exhibition: London, RIBA, *Neo-classical*, 1972, no.
7

Publication: Ettore Modigliani, "Arte Decorativa,"
L'Arte, III, 1900, p. 202

Provenance: Giovanni Piancastelli

Purchase, Friends of the Museum Fund, 1901–
39–1545

The four figurative panels of this wall decoration in the Pompeiian manner illustrate the story of Cupid and Psyche. The central panel shows Psyche kneeling to arrange sheaves of grain before the goddess Ceres, whose favor she seeks. In the overdoor, the pair of lovers are flying, while the garlanded Cupid and Psyche appear in the panels at the left and right.

The opaque watercolor somewhat obscures Giani's customarily bold draftsmanship. In the execution of the wall scheme, Giani himself would probably have painted only the figurative panels, leaving to others of his shop, particularly Gaetano Bertolani (1762–1856), the painting of the classically inspired garlands, swags, and grotesques.

FELICE GIANI AND WORKSHOP

53. Stage Design: Prison Interior

Pen and black and gray ink, gray, brown and red-brown wash over black chalk; 46.1 x 63.6

Exhibition: London, v&A, *An American Museum*, 1973, no. 8

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-88-463

The monumental vaulting in this project may have been done by a specialized draftsman, but the figures below it

can certainly be attributed to Felice Giani. A division of tasks in a large workshop such as Giani's was common practice among artists, some specializing in architecture and perspective painting, others in figures, and yet another group in ornament, such as flower garlands. The architectural setting here is powerful, with a purely geometrical figure, the half-circle, boldly reiterated. The strong chiaroscuro effects accentuate the lines of the vaulting, while discreet variations in the wall's brickwork in the foreground reveal the draftsman's painterly concerns. The actors wear soberly classical costumes, part of a familiar repertory in Giani's drawings and painted decorations.

RICHARD DE LALONDE

France, active 1785–1796

54. Mirror Frame for Marie-Antoinette

Pen and black ink, gray and pale olive green wash, pencil; 49.8 x 32.2

Exhibitions: Minneapolis, University of Minnesota Art Gallery, *The Eighteenth Century: One Hundred Drawings by One Hundred Artists*, 1961, no. 49; London, V&A, *An American Museum*, 1973, no. 132

Provenance: Hippolyte Destailleur; sale, Paris, May 19, 1896, no. 422; Léon Decloux

Gift of The Council of the Museum, 1911–28–207

Richard de Lalonde was a highly prolific *ornemaniste* active from about 1787 to 1796. He was employed by the Garde Meuble de la Couronne (Archives Nationales, 01–3646). His work is well documented in three engraved volumes, *Oeuvres diverses de Lalonde, decorateur et dessinateur* (Paris, n.d.; Cooper-Hewitt Collection, Decloux 137).

In 1788 Lalonde designed consoles for the Salon de Jeu at Saint-Cloud. An important connection was his collaboration with the *ébéniste* Guillaume Beneman, who, with Stöckel, constructed a commode designed by Lalonde for the palace at Fontainebleau. Between 1787 and 1790, Beneman executed a commode for Marie-Antoinette's bedroom which displays the queen's monogram composed of a flower garland (Comte François de Salverte, *Les Ebénistes du XVIII^e siècle*, Paris, 1923, p. 17). The Cooper-Hewitt drawing for a mirror, which is crowned with a floral MA, may well relate to this commission, although this cannot now be documented. There is a similar design for a mirror in the Kunstbibliothek collection in Berlin (Berckenhagen, 1970, p. 403).

The splendor of the mirror befits the queen whose monogram appears at the top. Appropriately, a design for the Garde Meuble was more elaborate than those published in Lalonde's *Oeuvres* (volume 1, plates 8–13).

55. Side Table with Urns and Cup

Pen and black ink, gray, blue, and brown wash, traces of black chalk

Exhibitions: Montreal, Museum of Fine Arts, *The XVIIIth Century*, 1950, no. 82; Cleveland, *Neo-Classicism*, 1964, no. 57

Provenance: E. Rodrigues (Lugt 897); Léon Decloux

Gift of The Council of the Museum, 1911-28-206

This drawing is a study for Plate E.3 in Cahier 5 of Lalonde's *Oeuvres*, which is one of three plates showing a console with objects on it. Plate E.3 displays a basket in the lower center, rather than the urn and garlands in the drawing. Two similar drawings inscribed *Surtout et Sucrier pour Le Café* and *Surtout pour Les Liqueurs* are in the collection of the Kunstbibliothek in Berlin (Berckenhagen, 1970, pp. 401-2).

Such pieces of furniture were usually placed against the wall in galleries or halls.

JEAN-JACQUES-FRANÇOIS LEBARBIER THE ELDER

Paris 1738–Paris 1826

56. Bronze Candlestick

Pen and black ink, gray, yellow, and brown wash;
34.3 x 19.6; lined

Exhibition: Cleveland, *Neo-Classicism*, 1964, no.
58

Provenance: F. Renaud (Lugt S.1042); Léon De-
cloux

Gift of The Council of the Museum, 1911–28–204

Having won first prize in drawing at the Academy of Rouen at the age of seventeen, Lebarbier entered the workshop of the painter Pierre in Paris. He traveled to Rome and to Switzerland, where he met the writer Salomon Gessner, whose works he later illustrated. He became a member of the Academy in 1795 and exhibited paintings at the Salon until 1814. Lebarbier was a fervent disciple of Jacques-Louis David's ideas. The choice of moral and sentimental themes parallels the literature of the time but is tempered by a strong classical flavor, as here.

The essentially "modern" motif of the cannon barrel candlestick is softened by classicizing fluting, palmettes, garlands, and a frieze depicting the Fames. The barrel is grasped by a winged Victory bearing laurels and a wreath. She tramples underfoot cannon balls, a mace, a sword, and a crescent standard, the latter perhaps alluding to Napoleon's Egyptian campaign.

CIRCLE OF CLAUDE-NICOLAS LEDOUX

Dormant 1736–Paris 1806

57. Country House

Pen and black ink, watercolor, black chalk; 27 x 49;
lined

Exhibitions: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 86; London, RIBA, *Neoclassical*, 1972, no. 43

Publication: Emil Kaufmann, *Architecture in the Age of Reason*, Harvard University Press, Cambridge, Mass., 1955, p. 199, fig. 212

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–99

The château at Bénouville in Normandy, designed by

Claude-Nicolas Ledoux in 1767, and J.-D. Antoine's Mint in Paris, designed the same year, may have been the joint inspiration for this project. Ledoux's giant orders and simplification of the architectural mass are coupled with Antoine's play of terraces and stairs. Rectangular and square shapes are linked together in simple ratios. The lateral thrust is accentuated by the importance of the cornice, while the main portico, with raised attic, appears to break vertically through the general line. The symmetrical, square wings on either side of the building complete this eighteenth-century version of a classical Palladian villa.

Another drawing in the Cooper-Hewitt collection from the same hand shows the rear façade of a similar building.

JEAN-LAURENT LEGEAY
Paris about 1710–Paris after 1768

- 58–59. Two Plates from “*Rovine Inventione de Giovan. Loren. Legeay Architet. Intagliate da lui stesso in Luce 1768*”

Architectural Fantasy with Tomb and Ruins
Etching; plate mark 16 x 20.5, sheet 22 x 30
Signed in pen and brown ink at lower left: *J. L. Legeay invenit et sculpsit*. (1958–136–12)

Architectural Fantasy with Monumental Mortar

Etching; plate mark 19.5 x 16.2, sheet 30.3 x 21.5 (1958–136–11)

Provenance: Whitney Warren

Gift of Whitney Warren, 1958–136–12 and 1958–136–11

Jean-Laurent Legeay received the Grand Prix de Rome for architecture in 1732 but did not go to that city until 1737. François de Troy, director of the French Academy in Rome, said of him, “He has fire and genius,” de Troy’s highest compliment. Although Legeay did not publish his four series of etchings, the *Fontane*, *Rovine*, *Tombeaux*, and *Vasi* until 1767–70, he had probably conceived the

strange monumental elements of these etchings while in Rome between 1737 and 1742. According to Emil Kaufmann, it was under Legeay’s influence that Piranesi’s style became increasingly dramatic, as in his *Carceri* and *Capricci*, but other scholars see the influence moving in the opposite direction (Rome, *Piranèse*, 1976, pp. 179–200). In his memoirs, Charles-Nicolas Cochin credits Legeay as being the first at the Academy to have originated a new current in architecture which was then taken up by others with great enthusiasm (*Mémoires Inédits*, ed. C. Henry, Paris, 1880, p. 141). Legeay became the master of Etienne-Louis Boullée and Charles De Wailly. About 1745, Legeay went to Prussia to work for Frederick the Great, and apart from St. Hedwig’s Church in Berlin, Legeay does not seem to have left any major architectural work. The tormented romanticism of these etchings found an echo in Jean-Jacques Lequeu’s illustrative drawings made probably ten years later.

LOUIS-JOSEPH LE LORRAIN

Paris 1715–St. Petersburg 1759

60. Architectural Fantasy

Gray and brown wash over black chalk; 27.9 x 22.5.
Additions of paper across upper and lower margins

Signed in pen and black ink at lower right corner:
LL

Exhibition: London, RIBA, *Neo-classical*, 1972, no.
39 (as Servandoni)

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–506

Louis-Joseph Le Lorrain was awarded the Grand Prix de Peinture in 1739 and left for Rome a few years later. His work shows an affinity with that of Jean-Laurent Legeay, and he was at the Academy at the same time as Charles Michel-Ange Challe. Le Lorrain's importance as the first designer to express the shift to the neoclassical taste is demonstrated by his drawings for the *Festa della Chinea* (the major celebration which took place once a year in Rome, usually on the feast of Saints Peter and Paul, when a white mule was presented to the pope as homage from the king of the Two Sicilies). Le Lorrain designed fantastic machines for firework displays for this event from 1745 to 1748.

Four drawings in the Cooper-Hewitt collection, of which only two are exhibited, must date from these years. The large designs for the *Chinea* typically make use of such monumental and simple shapes as the mausoleum of Halicarnassus seen in the background of this composition, one of the favorite motifs of the period. Like his contemporary, Piranesi, Le Lorrain frequently toyed with over-scaled architectural motifs, and Delafosse used such devices in his decorative prints.

It should also be recalled that it was to Le Lorrain that Lalive de Jully, a particularly influential patron, gave the commission about 1756 for the design of the first major suite of neoclassical furniture.

61. Architectural Fantasy with Vase, Herm, and Colonnade

Brush and gray wash, black chalk; 34.7 x 22.5. Additions of paper across upper and lower margins

Signed in pen and black ink at lower right: LL

Exhibition: Minneapolis, University of Minnesota Art Gallery, *The Eighteenth Century: One Hundred Drawings by One Hundred Artists*, 1961, no. 85

Publication: Wunder, *Extravagant Drawings*, 1962, no. 39, repr. (as Servandoni)

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–101

This drawing illustrates Le Lorrain's technique in which bold brush strokes allow large areas of shadow in the foreground to contrast sharply with the structure in the background. It can be compared to Giovanni Paolo Panini's compositions, as it includes some baroque reminiscences among the antique ruins. With Bernini's colonnade at St. Peter's and the broken herm leaning against the large standing vase, it is a typical expression of the Roman ambience.

60

61

CIRCLE OF JEAN-JACQUES LEQUEU

Rouen 1757–Paris 1825

62. Entrance to the Navy Arsenal in Toulon

Pen and black ink, watercolor, black chalk; 46.6 x 35.2

Inscribed in pen and black ink at lower right: *Projet d'un monument formant l'Entrée des formes pour Construire et remisier les/ Vaisseaux au port de Toulon areté par l'assemblée Constituante*; on the arch: LA PATRIE REND LEURS NOMS IMMORTELS POUR/ RECOMPENSER LEUR VALEUR OM/ L'ART PREPARE EN CE LIEU LES ARMES A LA VALEUR/ AN DE LA REPUBLIQUE FRANCAISE VIII MNI; on verso: J. L./ D. I. R.

Exhibition: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 94, repr.

Provenance: Juan Jorge Peoli (Lugt 2020)
Gift of Eleanor and Sarah Hewitt, 1931–64–287

This arch seems to have been commissioned by the French Republican Assembly for the arsenal in Toulon. The design carries a geometrical form, the arch, to its extreme expression on a monumental scale. The dedicatory inscription is an element of the ornamentation, and decorative inscriptions surrounded by wreaths form a pattern on the supporting columns.

The enormity of the arch and the contrast between its busy surfaces and the starkly simple buildings surrounding it are not unlike Lequeu's conceptions. He composed most of his romantic and visionary drawings in private while employed by the Ministry of the Interior as a cartographer. His civil service post is a factor in associating his name with this design. As the inscription states, it is "the project for a monument forming the entrance to the docks used for the construction and launching of boats in the port of Toulon, ordered by the Constituent Assembly."

LOUIS-NICOLAS LOUIS, CALLED VICTOR LOUIS

Paris 1731–Paris 1800

63. **Senate Chamber, Parliament Building, Warsaw**

Pen and brown ink, rose, brown, orange, and gray wash, black chalk; 34.5 x 49.2; lined

Exhibition: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 73; London, RIBA, *Neoclassical*, 1972, no. 35

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–3473

Louis went to Rome through the offices of the marquis de Marigny. Back in Paris by 1759, he was introduced to Madame Marie-Thérèse Geoffrin, the hostess of a famous literary salon. She in turn recommended him to Stanislas

Poniatowski, who had been attending her salon before his election to the throne of Poland in 1764. Louis's project for the remodeling of the king's palace was his first major commission. Louis spent the summer of 1775 in Poland in order to take the general plan of the palace back to Paris. An album with most of his very carefully colored interior designs is preserved in Warsaw as a souvenir of that visit. Owing to some dissension between Madame Geoffrin and the king, whom she had affectionately called her son, these designs were never realized.

The senate chamber was to be built in the third courtyard of the palace; it was to be a hemicycle like the corresponding theater. The ceiling is influenced by the Roman Pantheon, probably the most important Roman monument at the time, and the entire project bears the mark of the early, restrained neoclassical style.

ATTRIBUTED TO GIUSEPPE LUCATELLI (OR LOCATELLI)

Mogliano, near Venice 1751-Tolentino 1828

64-65. Elevation and Interior of the Teatro Vaccai,
Tolentino

Pen and black ink, gray wash; 30.4 x 43.2
(1938-88-3739); 35 x 22.6 (1938-88-112)

Inscribed in pen and black ink across the lower
margin of elevation: *PERMISSU. AUSPICIOQUE.
PHILIPPI. CARDINALIS. CARANDINI. OPTIMI. RE-
GIMINIS. PRAEFECTI. / HONESTO. POPULI. OBLEC-
TAMENTO. THEATRUM. AERE. PUBLICO.
ECITATUM. EST. ANNO. MDCCXC.*; indication of
scale in pen and black ink in *Palmi Romani*
(1938-88-112)

Provenance: Giovanni Piancastelli; Mr. and
Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-
88-3739 and 1938-88-112

According to the inscription on the drawing, the theater
was commissioned by Philip, Cardinal Carandini, in 1790.

Deanna Lensi (Bologna, *private communication*) has
provided the information that the commission was for a
theater at Tolentino in the Marches, constructed and in
large part decorated by Giuseppe Lucatelli. The escutch-
eon bearing the crowned eagle indicates the location
within imperial territories. The architect has drawn upon
simple geometrical shapes and proportions. The sleek sur-
face, barely broken by ornamentation, harks back to the
Renaissance and the theories of Giovanni Battista Alberti,
but the purity of the design is typical of neoclassic taste.

The drawing of the interior shows the progression of the
stories: entrance to the parterre, two rows of boxes, and
lunette window openings. This arrangement was to be re-
peated in a continuous pattern wrapped around the
hemicycle. A section of the elevation is drawn, as well as
the floor plan of the pilasters. The pilasters are decorated
with floral motifs and masks of Comedy and Tragedy re-
lated to ancient Roman prototypes; the fronts of the boxes
show the crowning of a herm on the first tier and the death
of Dido on the second.

PERMISSU. VSPICIOQVE. PHILIPPI. CARDINALIS. CARANDINI. OPTIMI. REGIMINIS. PRAEFECTI.
HONESTO. POPULI. OBLECTAMENTO. THEATRUM. AERE. PUBLICO. ECCTATVM. EST. ANNO. MDCCXC.

Palatium Senatorium

JEAN-BAPTISTE MARECHAL
France, last quarter of the eighteenth century

66. Window Wall for the Château de Craon

Pen and black ink, rose, gray, and yellow washes, black chalk indications; 40 x 52.3

Signed in pen and black ink at lower right: *Maréchal an 1780*; inscribed at upper center: *Vis a vis des Croisée du Grand Salon de Craon, pour Etre Executée au tapisserie de Beauvais*; indication of scale in pen and brown ink in *pieds*: inscribed in pencil in a later hand at lower left: *Br. J. Pichon no. 13*

Exhibitions: New York, N.Y., Cooper Union, *Five Centuries*, 1959-61, no. 64; London, RIBA, *Neoclassical*, 1972, no. 36

Publication: Henry Havard, *Dictionnaire de l'ameublement et de la décoration*, Paris, 1890, IV, pl. 55

Provenance: Baron Jérôme Pichon; sale, Paris, Hôtel des Commissaires-Priseurs, May 10-15, 1897, lot no. 96; Léon Decloux
Gift of The Council of the Museum, 1911-28-212

Views of Paris monuments, signed by Maréchal and dated in the 1780s, are in the collection of the Musée Carnavalet, Paris. Fragonard and Hubert Robert seem to have influenced him. This design is for a window wall, probably in the château at Craon, built in 1760, by the marquis d'Armaillé north of the Loire in Anjou. The romantic landscape as well as the rectilinear paneling of the wall are in the taste of the 1780s. The inscription at the top specifies that the central design with the three Fates spinning and cutting the thread of life was to be woven in Beauvais tapestry; there is no trace of such a commission.

Armaillé's grandson, the count de Cossé-Brissac, sold the château to the marquis de Champagné, whose wife, the marquise d'Andigné, rearranged the park, installing a French parterre.

Method of the Gothic style and the modern, for the house of the architect and the artist.

ANGELO MEZZETTI
Italy, active early nineteenth century

67. Two Small Breakfast Tables

Pen and black ink, watercolor, gold paint; 25.3 x 35.7

Signed in pen and black ink at lower right: *Angelo Mezzetti Arch. inv. e dis.*; inscribed at top: *Idea di due Tavolini simili a forma di Dijounè* and clockwise, from upper left: *Prospetto nel punto C/ Taglio sulla linea AB/ Piano superiore/ Piano inferiore/ Piano superiore*; indication of scale in pen and black ink in *Palmi Romani*.

Exhibition: London, V&A, *An American Museum*, 1973, no. 128

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee
Purchase, Friends of the Museum Fund, 1938-88-578

Mezzetti's inscription *Dijounè* is apparently the Italianate form of the French *table de déjeuner*. Breakfast tables had tops of marble large enough to accommodate a pair of cups, a sugar bowl and a coffee pot.

Eighteenth-century breakfast tables were double-tiered *guéridons*. Mezzetti's designs reflect the Empire fashion for single-tiered tables adorned with antique ornament. The four feet are modeled as terms with claws in the Roman manner. The sculptural quality of the structures adds to their decorative elegance.

ANGELO MEZZETTI (?)

68. Bedroom Furniture

Pen and black ink, blue, brown, and yellow wash;
33.4 x 22.4

Inscribed in pen and black ink at lower center:
Mobilio per la Cammera da Letto; indication of
scale in pen and black ink in *Palmi Romani*

Exhibition: London, V&A, *An American Museum*,
1973, no. 127

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–
88–580

Similar to the Mezzetti drawing of breakfast tables, the design presents a refined set of bedroom furnishings in the Empire style. The ensemble includes a fashionable bed in the form of an antique boat; it is covered with a palmette-decorated cover and cushions. The same fabric upholsters its complementary, classicizing cross-framed stool. A starkly simple *somno* (Latin for sleep)—the popular night table—stands next to the bed. The furnishings are adorned with gilt bronze mounts in the neoclassic idiom: palmettes, rosettes, torch, and laurel wreaths.

FLAMINIO INNOCENZI MINOZZI

Bologna 1735–Bologna 1817

69–70. Pair of Drawings for Ceiling Decoration

Pen and brown ink, green, gray, brown washes; 24 x 19.6; lined (1938–88–6614); pen and brown ink, brown and gray washes; 24 x 15.9; lined (1938–88–6615)

Provenance, Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–6614 and 1938–88–6615

Minozzi succeeded the Bibienas as professor of perspective at the Academy in Bologna. Like the Bibienas, Minozzi was a master of trompe l'oeil. In the first design, simulated woodwork of the ceiling corner seems to open to reveal an imaginary landscape. There are three different levels of trompe l'oeil: "carved" or "molded" ceiling ornamentation, architectural elements, and exterior landscape.

In the second drawing, a colonnade appearing through the corner opening in the coffered ceiling accentuates the concavity of the corner. The painted ornamentation emphasizes the curves of the vaulting, enhancing the ceiling's monumentality.

71. Painted Ceiling of Irregular Shape

Pen and brown and black ink, watercolor, black chalk; 48.3 to 55.5 x 48.2 to 50.3

Inscribed beneath each portrait bust in pen and black ink: HOMERUS / APELLES / VITRUVIUS / ORPHEUS

Provenance: Giovanni Piancastelli

Purchase, Friends of the Museum Fund, 1901–39–1803

Minozzi completed a number of frescoed ceilings in

Bologna—in the archbishop's palace and in the Hercolani, Pini, and Sanginetti palaces. This design displays an elegant open architectural framework in trompe l'oeil with Aurora riding her chariot in the central opening, a theme popularized in Rome in the early seventeenth century by Guido Reni's work in the Ludovisi Palace in Rome. At each corner, an illusionary lunette with a pointed arch contains a dazzlingly lighted bust of Orpheus for music, Homer for poetry, Apelles for painting, and Vitruvius for architecture.

A *Corner Decoration of a Painted Ceiling*, attributed to Minozzi by Richard Wunder, shows a classical bust mounted on a rounded projection of the cornice, a vase of flowers, a winged female half-figure, and putti with garlands (University of Michigan, *Architectural and Ornament Drawings*, Ann Arbor, 1965, no. 64, repr. Fig. 64). The Michigan drawing may be a study for the same project.

72–73. Two Ornamental Panels

Pen and brown ink, gray wash; 19.2 x 68.8 (three sheets of paper joined vertically, partially lined) Signed in pen and brown ink at lower left: *Flaminio Minozzi 1806 / Bolognese* (1938–88–7206)

Pen and brown ink, brown and gray wash; 68.8 x 20 (two sheets of paper joined vertically, partially lined; the rosettes are drawn on four circular pieces of paper pasted by the artist to the original sheets)

Signed in pen and brown ink at lower left: *Flaminio Minozzi 1806* (1938–88–7207)

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–7206 and 1938–88–7207

69

70

71

72

73

Minozzi's panel designs are of considerable interest because they afford a view of his purely decorative *oeuvre*, separate from a specific architectural setting. Minozzi had contributed designs for Pio Panfili's *Frammenti di ornati per li giovani principanti nel disegno* (Bologna, 1783). The Cooper-Hewitt drawings are rendered in his taut, late manner characteristic of the early 1800s. The first panel (1938-88-7206) was intended to adorn a frieze. The design consists of naturalistic acanthus scrolls interspersed with putti and birds based on antique Roman precedents. To the left a satyr clutches the stems of the acanthus. The frieze is terminated at the right with a whimsical female half-figure with fishtail legs and a plant sprouting from her head. Winged variants of the half-figure also appear in the ornament of the *Painted Ceiling of Irregular Shape* (no. 71).

The second panel (1938-88-7207) was destined to decorate a pilaster. The symmetrical *rinceaux* springing from a vase of acanthus derives from Renaissance prototypes. Numerous examples could be found in Bolognese palaces and churches. The pair of griffins and the sphinx at the base reflect the Empire mode. Minozzi altered his original drawing by adding four pieces of paper for the rosettes in the centers of the scrolls. The acanthus frames common to both drawings and the similar birds and putti motifs indicate that the frieze and the pilaster were planned for the same architectural program.

JEAN-GUILLAUME MOITTE

Paris 1746–Paris 1810

74. Panel of Arabesques for the Hôtel de Salm

Pen and black ink, gray wash, turquoise blue and white gouache; 43 x 10.1; lined

Signed on the mount in pen and black ink at lower right: *Moitte sculpteur 1785*

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–219

Jean-Guillaume Moitte won the first prize in sculpture in 1768, and went to Rome in 1771. Along with executing many bas-reliefs and supplying designs to the goldsmith Auguste, he exhibited his works at the Salons. By 1792 he had designed the new pediment, now destroyed, for Soufflot's Pantheon with its inscription, *La Patrie récompensant les vertues civiles et guerrières*. Member of the Institute in 1795, he participated in the administration of the Musée Central which opened in the Louvre during Thermidor after Robespierre's death.

This drawing was made for a commission for the Hôtel de Salm-Kyrbourg (now the Palace of the Legion of Honor) in Paris, as Richard Campbell (*personal communication*) has pointed out. In 1784, the architect Pierre Rousseau (about 1750–1810) commissioned from Moitte three large arabesques for the salon, for which Moitte was paid 360 livres. The panel can be identified in Rousseau's drawing of the salon now in the collection of the Palace of the Legion of Honor.

The bright colors of the drawing are typical of eighteenth-century taste, in contrast to the so-called *gris Trianon* with which most eighteenth-century decoration was covered over in the nineteenth century.

PIERRE-LOUIS MOREAU-DESPROUX

Paris 1727–Paris 1793

75. Salon Chimney Wall

Pen and black and brown ink, watercolor, white gouache, black chalk indications; 83 x 39.1

Inscribed (signed?) in pen and black ink at the lower left: *de Moreau*

Exhibition: London, RIBA, *Neo-classical*, 1972, no. 37

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–218

Moreau-Desproux went to Rome in 1752 with Charles De Wailly, who agreed to share the pension of the Grand Prix with his companion, who had twice in a row won only the second or third prize. From 1767 to 1787 Moreau-Desproux held the important post of *maître des bâtiments* of the city of Paris, and was therefore in charge of decorations for festivals and celebrations in the city. In 1763–70 he rebuilt the Palais-Royal Opéra, and as an urban designer, made numerous proposals for cleaning and modernizing Paris, many of which were carried out. He also

designed private structures, among them an elegant italianate pavilion on the rue Louis-le Grand in Paris. His remodeling of the interior of the Hôtel de Luynes was lost when, to make way for the Boulevard St. Germain, the building was destroyed except for the state bedroom, which was reassembled in the Louvre.

This design is for an ovoid wall, as both door frames curve inward. As Michel Gallet has pointed out (*Paris Domestic Architecture*, p. 84), the baroque style made frequent use of the ellipse in architecture; the elliptical *grand salon* continued in favor after the rococo, although many neoclassical architects preferred the perfect shape of the circle. The mirror is flanked by composite columns with which pilasters on either side of the doorway correspond. The extension of the columns and pilasters to the ceiling cornice with a frieze and architrave in smaller scale going around the room behind them may have derived from publications like James Stuart and Nicholas Revett's *Antiquities of Athens*, London, 1762–1816. The Marais Château at Saint-Chéron, near Paris, built by Jean-Benoît Vincent Barré about 1770 was one of the first to display a systematic rhythm of columns around the main salon.

CHARLES-PIERRE-JOSEPH NORMAND

Goyencourt 1765–Paris 1840

76–77. **Pair of Panels with the Exploits of Theseus and the Labors of Hercules**

Pen and black ink, watercolor; 71.4 x 20.7 (1911–28–225), 71.4 x 20.5 (1911–28–500); lined

Each signed in pen and brown ink at lower left: *C. Normand in. et fecit*

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–225 and 1911–28–500

Episodes from the lives of Theseus and Hercules are interspersed amidst a finely drawn, elaborate display of garlands, urns, nymphs, leafy arbors, pavilions, and arabesques. The left panel (1911–28–225) includes scenes of Theseus discovering the sword and sandals of his father, slaying the Minotaur, abducting Antiope, and being rescued by Hercules. The other panel shows Hercules with Dejanira, Anteus, Cerberus, the Cretan Bull, the Hydra of Lerna, the Nemean Lion, and the Golden Apples. Hercules's motto, *Nec plus ultra*, appears on the columns.

Normand went to Rome as an architect in 1792. He specialized in the rendering of grotesques after Raphael. Later, he worked under Charles Percier, for whom he engraved the suite of decorations arranged for the marriage of Napoleon to Marie-Louise of Austria.

PIERRE-ADRIEN PÂRIS
Besançon 1741–Besançon 1819

78. Hall Decoration, Hôtel des Menus-Plaisirs, for the Assemblée des Notables

Pen and black ink, gray and rose wash, black chalk indications; 25.3 x 42 (two sheets joined horizontally at center)

Provenance: André Denis Bérard (Lugt 75); Léon Decloux

Gift of The Council of the Museum, 1911–28–84

Pierre-Adrien Pâris was sent to Rome on a special grant given by Marigny. He became architect to the duc d'Aumont, who was *premier gentilhomme de la chambre* and was in charge of the *menus-plaisirs*, (that is, the organization of festivities, from the smallest dinner party to state functions). Faced with a bankrupt treasury in 1786, Louis XVI was forced to summon the Assemblée des Notables. Pâris was asked to create a suitable meeting place in the Hôtel des Menus-Plaisirs, which he accomplished in record time. As can be seen in this drawing, the coffered ceiling and the coat of arms in the lunette are part of the traditional royal vocabulary of the period, and the details of

the frieze with the helmets and the pile of arms, as well as the decoration of the wall itself, are particularly suitable to propaganda glorifying the monarchy. The Gobelin tapestries, after cartoons by Adam Frans Van der Meulen depicting the campaigns of Louis XIV and the Roman fasces (the bundle of rods surmounted by an ax), are designed to stimulate faith in the glory and domination of the French monarchy through its military power. The magnificence of Pâris's transformation of the room was considered by many inappropriate to the country's grave financial situation. When the Assemblée was dissolved, the room was dismantled.

In 1789, Pâris was again called upon to remodel the Menus-Plaisirs for the Assembly of the Estates General, as it was the only large space available. On this occasion, the hall had to be expanded drastically, even to the point of demolishing most of the building in order to accommodate the thousand representatives who attended.

Alain-Charles Gruber, who identified the drawing, suggests that it may be by Jean-Michel Moreau-le-Jeune (1741–1814) who recorded these events at the Menus-Plaisirs in drawings and prints.

FOLLOWER OF CHARLES PERCIER

Paris 1764–Paris 1838

79. Chamber with a Sarcophagus and a Fountain

Pen and black ink, watercolor, gouache, pencil;
40.4 x 30.5

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–104

This drawing lacks the incredible refinement of a sheet by Charles Percier, but the unknown artist was certainly influenced by Napoleon's official designer. The richly but daintily ornamented wall decoration resembling antique mosaics, the diamond floor pattern, and the alternation of

light and shade recall Percier's conception for a gallery in a museum (Musée du Louvre, *Dessins d'architecture*. . . , Paris 1972, no. 63).

The function of the room is debatable. The sarcophagus indicates a tomb, so the drawing may represent a student's reconstruction of such a Roman monument. Decloux believed it to be a tomb for Les Invalides in Paris. However, the presence of the benches, fountain, and the oculus suggests a gallery, particularly since at the time the avid collecting and exhibiting of ancient artifacts created a demand for display rooms.

FIRMIN PERLIN

Died in Paris, 1783

80. **Homage to a Hero**

Pen and black ink, watercolor, white gouache, pencil; 35 x 50.9; lined

Signed and dated in pen and black ink at lower left:
f. Perlin / 1772

Exhibitions: New York, N. Y., Cooper Union, *Five Centuries*, 1959, no. 42; Cleveland, *Neoclassicism*, 1964, no. 46; Rome, *Piranèse*, 1976, no. 129

Provenance: Paignon-Dijonval; sale, Paris, 1810, no. 4005; Double; Léon Decloux

Gift of The Council of the Museum, 1911-28-251

In this drawing Perlin appears to have been very much influenced by Jacques-Germain Soufflot's design for the church of Sainte-Geneviève (the Pantheon) in Paris and by Giovanni Niccolò Servandoni's and Charles De Wailly's treatment of space in the church of Saint-Sulpice, Paris. Like Piranesi, Perlin was fascinated by huge architectonic spaces, but the importance of the characters, as well as the scene depicted, is thoroughly original. The goddess Abundance reclines on clouds, and bestows gifts on the hero which he in turn passes on to Architecture,

Painting, and Sculpture, while Science, the Military, and Commerce press forward from below. The attributes for Music and Government are also present. An escutcheon bearing the monogram *VS* is carried away by flying putti. The hero was apparently Cristoforo Spinola, as the monograms *VS* and *CS* both appear in De Wailly's design for the ceiling of the Spinola palace in Genoa. De Wailly's work there also dates from 1772. The double monogram may be explained by Cristoforo Spinola's having adopted the name Vincenzo in order to distinguish himself from a contemporary also named Cristoforo Spinola (Vito Vitale, "I Dispacci dei diplomatici a Parigi, 1787-1793," in *Regia deputazione subalpina di storia patria. Miscellanea di storia Italiana*, 3 ser., XXIV, Turin, 1935, p. 4).

The painting on the vault depicts the apotheosis of the hero who distributes a purse and a scroll to several figures. Both compositions, the one painted on the vault and the group surrounding the hero below it, are in the classical French tradition of decoration inaugurated by Charles Lebrun on the vault of the Hall of Mirrors at Versailles.

A drawing of the same size and technique for a monumental fountain, signed and dated *Perlin 1768*, is in the museum at Montpellier. Perlin must have worked at one time in court circles, as his name appears in the archives of the duc d'Aumont.

JEAN-BAPTISTE-MARIE PIERRE

Paris 1713–Paris 1789

81. Painted Oval Ceiling

Pen and black ink, gray wash; 41.3 x 61.6

Inscribed on the verso in pen and brown ink in an eighteenth-century hand: *Vue . . . & . . . / pour le développement / du plafond du / projet de M. Pierre / le 7 Aout [?] 1761 / Canu [?]*

Publication: Wunder, *Extravagant Drawings*, 1962, no. 42, repr.

Provenance: Sarah Cooper Hewitt

Gift of Eleanor and Sarah Hewitt, 1931–70–37

Student of Charles-Joseph Natoire and winner of the Grand Prix in 1734, Pierre was received by the Académie Royale de Peinture et de Sculpture as a provisional member (*agrégé*) in 1741 and as a full member, academicien, the following year. He had spent five years in Italy (1735–40) as a pensionnaire of the French Academy in Rome where he used his opportunity to advantage studying the masterpieces of Italian decorative painting. Although no record of this commission has been found, other ceiling projects by Pierre are known. Between 1749 and 1756, he executed the ceiling of the chapel of the Virgin, Saint Roch, Paris, for which the preparatory drawing in Berlin (Berckenhagen, 1970, p. 260, no. 5037) displays close similarities with this drawing.

The periphery of the ceiling with lunettes and angels supporting pedestals is painted in *trompe l'oeil*; the central area shows Apollo seated among the Muses with Fame heralding him from the clouds below. As Apollo is associated with the arts, this ceiling may have been meant for a theater.

GIOVANNI BATTISTA PIRANESI
Mogliano, near Venice 1720–Rome 1778

82. **Basilica of S. Lorenzo fuori le Mura, “Le Vedute di Roma” (1748–1778)**

Etching (Hind 12.11); 37.6 x 65.5 (plate)

Etched on the scroll at lower center: *Veduta della Basilica di S. Lorenzo fuor delle mura / 1. Via Tiburtina; Presso l'Autore A paoli due e mezzo; Piranesi F.*

Gift of the Estate of Mrs. George Pendleton, 1939–9–3

83. **Hadrian's Villa near Tivoli, “Le Vedute di Roma” (1748–1778)**

Etching (Hind 112.1); 44.5 x 58 (plate)

Etched in the cartouche: *Avanzi di una Sala appar / tenente al Castro Pretorio nel / la Villa Adriana in Tivoli / A. Tribunale ornato di nicchie*, and signed on the plate at lower left: *Cavalier Piranesi F.*

Gift of Henry Mann Silver, 1928–9–5

82

83

84. **Ruins of the Mausoleum of Octavian Augustus, “Le Antichita Romane” II, 1756**

Etching (Focillon 285); 40 x 53 (plate)

Lengthy inscription etched across lower part of plate

Gift of Eleanor and Sarah Hewitt, 1931–94–85

The pivotal role of Piranesi in generating enthusiasm for the antique and antiquities has been thoroughly and frequently discussed. His romantic and exciting visions of Rome are astonishingly accurate and complete. In fact, his recording of the monuments of ancient Rome was more extensive and fruitful than the achievement of any other artist. Because he chose to work in the multipliable medium of etching rather than painting, his compositions were easily disseminated and available to many in his own and subsequent generations. His understanding and interpretation of the mass, bulk, and size of Roman buildings, his concept of infinite space within them, and the exuberant vigor with which he recorded the rich architectural ornament throughout, became a propelling force in neoclassical architecture and decoration.

84

PLANIER

Probably Paris, late eighteenth century

85. Public Building

Pen and black ink, gray and blue washes over black chalk; 24.1 x 54.3

Inscribed on the verso with brush and gray ink:
. . . ets et etudes / . . . tecture par / Planier; scale in toises and modules

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911-28-397

The scheme for this building derives from Jacques-Ange Gabriel's palaces, the Hôtel d'Aumont and the Garde-Meuble de la Couronne, completed in 1768 on the Place Louis XV (now Place de la Concorde) in Paris. The addition of the two porticoes at each end, as well as the new importance given to the giant order which stretches between the attic and basement—instead of the arched passages of Gabriel's building—accentuates the horizontal thrust, a

device more typical of the 1780s. The attic, which links the drums of the cupolas at either end, and the foundation pierced by circular windows at the same regular intervals between the columns as the rectangular windows in the attic, contribute to the rigid symmetry of the plan and solidify the mass of the structure. The architect gives the scale of the module, that is, the basic unit of measure with which he has calculated all the proportions of the building. The allegorical figures guarding each entrance defy identification, as does the decoration of the pediments above; scrolls in the pediments and inscriptions in the roundels above the figures perhaps allude to a faculty or a library. In any case, it is a public building because the four visible entrances on this design emphasize a passageway which would have been rather frequently used.

It has not yet been possible to trace any information on the artist, Planier, but this project is typical of the works presented at the Academy, which later gave birth to the Ecole des Beaux-Arts.

CIRCLE OF LEOPOLD POLLACK

Vienna 1751–Milan 1806

86. Gate with Papal Arms

Pen and brown ink, brown wash, black chalk indications; 23.3 x 18.9

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–6672

Leopold Pollack, the son of an armorer at the Hapsburg court, became a prominent neoclassical architect in northern Italy. In 1786 he was a professor at the Scuola de Elementi di Architettura at the Academy of the Brera in Milan. His most famous work, the Villa Belgioioso, was

built in Milan at the end of the century and is now the Galleria d'Arte Moderna. Among a group of seven drawings for villas and monuments in the Bertarelli collection in Milan, a sheet entitled *Pensiera per la Facciata del Castello Belgioioso verso la Tramontana li 23 novembre 1795* is a design for a castle with battlements and central turret similar to those in the Cooper-Hewitt drawing. The medieval taste shown in the rustication and the Ghibelline battlements contrasts with the classical frame of the door. The arcaded dome rises behind the wall with openings apparently disposed for defensive purposes. The papal arms are shown over a blank escutcheon, with cornucopias on either side.

ATTRIBUTED TO JEAN-LOUIS PRIEUR THE YOUNGER

Paris 1759–Paris 1795

87–88. **Pair of Decorative Panels: Fames Supporting a Swag beneath a Medallion; Medallion with a Sacrifice Scene between Two Victories Adorning Candelabra**

Pen and black ink, gray and brown wash, white gouache; 8.6 x 16.2 (1931–65–39); pen and black ink, gray and brown wash; 9.5 x 16.3 (1931–65–40)

Gift of Eleanor Hewitt, 1931–65–39 and 1931–65–40

Jean-Louis Prieur the Younger was an architect, draftsman, engraver, and a professed painter of history. He is best known for his series of prints, *Tableaux de la Révolution française* (Pierre de Nolhac, "Les Dessins de Jean-Louis Prieur," *Revue de l'art*, x, 1901, pp. 319–36).

Prieur himself was a zealous advocate of the Revolution. He was a member of his district committee, and during the Terror he served as a juror on the infamous Tribunal of 1793. Because of this activity and his friendship with Robespierre, he was tried and guillotined after the Thermidorian reaction.

Prieur is known to have published motifs of antique ornament (Jules Renouvier, *Histoire de l'art pendant la Révolution*, Paris, 1863, p. 59). The Cooper-Hewitt drawings are exercises in this genre and were probably intended to be engraved. The elongated figures and especially the black ground correspond closely to Jean-François Janinet's aquatints of the 1790s after Jean-Guillaume Moitte representing Republican virtues and scenes from Roman history. The attribution to Prieur was first made by Rudolf Berliner.

GIACOMO QUARENGHI
Bergamo 1744–St. Petersburg 1817

89. Wall, Alexander Palace, Tsarkoie-Selo, Russia

Pen and black ink and watercolor; 35 x 59.4

Inscribed in pen and black ink at lower left: *Salle exécutée dans le Palais du Grand Duc Alexander Pavlovitch aujourd'hui l'Empereur*; indication of scale in Russian

Exhibitions: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 92; London, RIBA, *Neoclassical*, 1972, no. 8

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–4218

Quarenghi studied painting in Bergamo before moving to Rome in 1763. There he came under the influence of Anton Raphael Mengs and acquired an extensive knowledge of the antique and of Palladio, which decided his architectural vocation. Returning to the Veneto, he built the church of Santa Scholastica in Subiaco, before being called to Russia in 1779 by the Empress Catherine on the recommendation of a friend of J. J. Winckelmann's. Quarenghi's work for Catherine reflects the very clear and graceful rhythm of Palladian architecture, just as the light stucco decoration echoes antique Roman frescoes.

Catherine commissioned this palace in Tsarkoie-Selo, just outside St. Petersburg in the 1790s for her nephew Alexander, who was to reign from 1801 to 1825. A similar drawing in the Hermitage shows a cross-section of a concert hall in the Alexander Palace.

FOLLOWER OF GIACOMO QUARENGHI

90-91. Pair of Drawings for an Oratory [Memorial Chapel]

Pen and black ink, watercolor; 32.6 x 48.3 (1938-88-3848); 32.6 x 48.1 (1938-88-3849)

Inscribed in pen and black ink at lower center: *Sezione dell' Ortografia esterna del grande Oratorio*; indication of scale in pen and black ink (1938-88-3848)

Exhibition: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 84

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-88-3848 and 1938-88-3849

This elevation and section of an oratory are similar to a design for a monument in Moscow commemorating Russian patriotism in 1812 against Napoleon, shown as plates 30 and 31, volume II, of Giacomo Quarenghi's *Fabbriche i disegni*, published by his son Giulio in Mantua in 1843-44. It is based, in terms of shape (a large cylinder topped by a dome) as well as scale, on the Pantheon in Rome. Giulio

Quarenghi gives fifty meters as the diameter, against fifty-four for the Pantheon. The Cooper-Hewitt drawing, however, insists on the lateral thrusts: the double band of the cornice is extended by a columned ambulatory and terminated by two small mausolea on either side. The simplicity of the structure is balanced by the variegated coloring of the stones and the applied decoration on the walls.

The section drawing is more faithful to the corresponding Quarenghi engraving. In the drawing, small absidioles have been secured above the interior peristyle. There are two porticoes on either side; one is held by four advanced columns, as in the Pantheon. But along with the presence of the drum emphasized by the two lateral half-domes in our drawing, the major difference is in the design and use here of the vaulted cellar, which has become a sepulchral chamber centered on a monument topped by a Victory. The harmonious system of vaulting, carefully rendered by subtle shading, is not dissimilar to the gentle curves modeled in Quarenghi's engraving.

The luminous quality of the washes of both drawings, and the extreme refinement of the line indicate an artist who was influenced by Quarenghi as an architect rather than as a draftsman.

LUIGI RIGHETTI
Rome, active early nineteenth century

92. Candelabrum

Pen and black ink, gray, brown, and yellow wash,
black chalk indications; 54.3 x 28.3

Indication of scale in pen and black ink in *Palmi
Romani*

Provenance: Giovanni Piancastelli

Purchase, Friends of the Museum Fund, 1901–
39–972

A Roman designer of metalwork, Luigi Righetti's best-known work is the tomb of his father, Francesco Righetti I, installed in S. Carlo al Corso, Rome in 1831. This candelabrum is a papal commission, as the papal cartouche is shown within the tabernacle with Faith and Fortitude seated on either side. On the dome of the tabernacle are placed first a capital then a sphere, symbols of the pope's temporal and spiritual power. The sphere is encircled by a band on which the apostles are cast in relief. Such a candlestick would have been made of metals, partly gilded or covered with different patinas.

93. Chimney

Pen and black ink, watercolor, over pencil; 43.5
x 30.6

Indication of scale in pencil, pen and brown ink in
Palmi Romani

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-
88-640

The satyrs were probably intended to be made of bronze
and attached to the marble slabs at either side. Righetti's
work is sculptural, which gives it a monumental strength
and differentiates it from the refined and delicate friezes
and grotesques of some of his contemporaries.

LUIGI ROSSINI
Ravenna 1790–Rome 1857

94. **Ceiling in Hadrian's Villa, near Tivoli**

Pen and black ink, watercolor, gold paint, black chalk; 27.8 x 29.5; lined

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–4395

Rossini is known primarily for his views of Rome, a series not unlike Piranesi's views in size and technique. Several designs for ceilings in the Cooper-Hewitt collection, including a signed drawing, indicate that he was also occupied as an interior designer. Rossini could have made this copy from the ceiling itself, or possibly from a plate in Nicolas Ponce's *Arabesques antiques de bains de Livie* (Paris, 1789), a volume of engravings recording antique wall paintings in and around Rome.

ANDRE-JACQUES ROUBO

Paris 1739–Paris 1791

- 95–96. Two Plates from “*L’Art de treillageur ou menuiserie des jardins*,” Paris, 1775

Garden Pavilion and Latticed Gallery with an Alternative Design

Engraving, 34 x 45.8

Inscribed on the plate across the top: *ELÉVATION GÉOMÉTRALE D’UN SALON DE TREILLAGE ACCOMPAGNÉ DE GALERIES DE DEUX DIFFÉRENTES DÉCORATIONS*/Pl. 365; at center: *Fig. 1*/ *Fig. 2*; at lower left: *A. J. Roubo Inv. Del. et Sculp.*; indication of scale in *Toises* (1924–41–82)

Garden Pavilion in the Corinthian Order

Engraving; 34 x 30.4

Inscribed on the plate across the top: *ELÉVATION GÉOMÉTRALE D’UN SALON DÉCOUVERT D’ORDONNANCE CORINTHIENNE*/Pl. 367; at lower left: *A. J. Roubo Inv. Del. et Sculp.* (1924–41–83)

Gift of Eleanor and Sarah Hewitt, 1924–41–82 and 1924–41–83

The elegant print of plate 365 was perhaps inspired by Contant d'Ivry's design for a bird-cage house for the prince de Soubise, executed for his property in Saint-Ouen near Paris (Berckenhagen, 1970, p. 230, no. 3178). Roubo contrasts the rococo invention on the right—with its extraordinarily versatile use of plant forms, particularly in the columns—with the more subdued neoclassical version at the left with its regulated use of the Ionic order.

The lattice structure of plate 367 is, like the previous construction, placed on an elegant stone terrace. The architecture is reminiscent of “le grand siècle,” with the freely adapted double-L motif on either side of the central rosette.

JEAN-SIMEON ROUSSEAU (CALLED ROUSSEAU DE LA ROTTIERE)

Paris 1747–about 1822

97. **Wall Decoration for Marie-Antoinette's Apartments at Fontainebleau Palace**

Pen and black ink, watercolor, white gouache; 45.8 x 57.8

Inscribed in pencil on verso in a nineteenth-century hand: *Fontainebleau / Appartement du Roi / Grand Cabinet à La suite de celui du Conseil*; in Decloux's hand: *Fay / T311*

Exhibition: Kansas City, William Rockhill Nelson Gallery of Art, *The Taste of Napoleon*, 1969, no. 73

Provenance: Hippolyte Destailleur; Léon Decloux
Gift of The Council of the Museum, 1911–28–155

Although the inscription on the verso is partially correct in associating this drawing with the palace at Fontainebleau, the design, attributed by Decloux to Jean-Baptiste Fay, is apparently a study by Rousseau de la Rottière and is connected with the queen's apartments rather than the king's. The style of the drawing relates to two sheets by Rousseau de la Rottière in the Kunstbibliothek in Berlin (Berckenhagen, 1970, p. 390, nos. 442 and 2924). Marie-Antoinette ordered the remodeling of her apartments from Rousseau de la Rottière about 1780, but because of the ensuing political events, she probably never saw the completion of the work.

The ornamented doors now in place in the salon follow the drawing explicitly (except in color). The shape of the mirror and its architectural framework are also consistent with the drawing; the ornamentation of the panels at either side of the mirror and the triangular areas above it are very similar to Rousseau's design. The overdoors, depicted in the Cooper-Hewitt drawing in delicate tints, are not inconsistent in format with the completed panels in the salon, which were executed by Piat-Joseph Sauvage (1744–1818) in grisaille on a blue ground. The drawn overdoors show Prudence on the left, and Justice on the right, while the existing panels in the room show mythological scenes. The ornamentation of the door frame seen in the drawing corresponds exactly with the door frames found now in the queen's bedroom. Precedent for the single initial L above the doorway in the drawing can be found elsewhere at Fontainebleau, for instance, in the ceiling molding of the Salle du Conseil.

Jean-Simeon Rousseau was one of a family of interior decorators. His father, Jules-Antoine Rousseau, who died in 1782, had assisted, sometimes along with Jean-Simeon, in the decoration of Versailles, Bellevue, Marly, Saint-Cloud, Chambord, Choisy, Compiègne, Meudon, and Saint-Hubert. Rousseau de la Rottière was a member of the Academy of St. Luke in 1781.

ANTONIO SARTI
Rome 1797–Rome 1880

98. Two Façades of a Public Building

Pen and black ink, watercolor, pencil; 50.9 x 68.8

Indication of scale in *Palmi* beneath each elevation and in lower margin

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–4164

The drawing can be connected with Sarti's *Manifattura dei Tabacchi* built from 1859 to 1863 on the Piazza Mastai in Rome. The two separate studies either represent two early ideas, or perhaps the front and rear façades of the

building. The lower elevation resembles more closely the front of the executed building, the most obvious lack in both studies being the absence of pediment above the columns, the addition of a fourth story over the two ends, and the substitution of windows for the frieze design. The long uninterrupted sequence of windows, the rusticated central doorway, the portico of columns thrust directly against the façade are features common to the studies and the building.

Antonio Sarti was one of Rome's leading nineteenth-century neoclassical architects. His style developed from a Palladian formula demonstrated in the Villa Torlonia, Rome, around 1840 to an increasingly monumental style.

ATTRIBUTED TO FRANÇOIS SOUFFLOT, LE ROMAIN

Active 1780–1800, died Paris, 1802

99. Section of a Villa

Pen and black ink, watercolor; 24.7 x 37.7

Inscribed in pencil on the verso in a nineteenth-century hand: 1609 / *Coupe d'un hotel LXVI*; indication of scale in *toises* and various penciled numbers at lower center

Exhibition: London, RIBA, *Neo-classical*, 1972, no. 40

Provenance: Hippolyte Destailleur; sale, Paris May 19, 1876, no. 624; Léon Decloux

Gift of The Council of the Museum, 1911–28–283

Nephew of the architect of the Pantheon in Paris, Jacques-Germain Soufflot, and related by marriage to Jacques-Denis Antoine, the architect of the Mint in Paris, François Soufflot was named “Le Romain” after he won the Grand Prix de Rome. He is responsible for at least two country houses, one in Sceaux, and one in Bellevue. This drawing, attributed to Le Romain by John Harris, follows the Italianate vogue for the *casina*, a raised building based on the simple one-to-two ratio of proportions. The entrance hall is half the width of the central room, which fills most of the space. A triple-vaulted cellar is centered on the total volume of the building, disregarding the disposition of the rooms above. The trellised, domed room above the hall at the right was apparently open to the air.

LOUIS-GUSTAVE TARAVAL

Stockholm 1738–Paris 1794

100. **Triumphal Arch with the Royal Swedish Coat of Arms**

Pen and black ink, watercolor, black chalk indications; 46.9 x 56.3

Signed in pen and black ink at lower right: *Taraval*, and in the ruled border: *inv. Taraval fecit*. Inscribed in a later hand at upper right: *D62*. Inscribed on the verso in pen and brown ink by the artist: *Projet demandé de Suede pour la ville de Stockholm en 1767 / dessiné et composé par L. G. Taraval, architecte, inspecteur des batimens du Roi / LGT*; at lower left in a later hand: *N. Vaviez [Variez?]*

Exhibitions: Rotterdam, Boymans van Beuningen Museum and Paris, Musée de l'Orangerie, *De Clouet à Matisse*, 1958, no. 83, repr.; New York, N.Y., Metropolitan Museum of Art, *French Drawings from American Collections*, 1959, no. 83, repr.; London, Royal Academy of Arts, *France in*

the Eighteenth Century, 1968, no. 657, repr.; *idem*, *The Age of Neo-Classicism*, 1972, no. 1896

Provenance: Hippolyte Destailleur; sale, Paris, May 17, 1896, lot 541; Léon Decloux

Gift of The Council of the Museum, 1911–28–282

Born in Sweden of a French family, Taraval completed a number of festive decorations for the Swedish court, but left Sweden and became *inspecteur des bâtiments du roi* in Paris.

There is no trace to be found of this commission in 1767. The arch is modeled after the arch of Septimus Severus in Rome, and Taraval was probably directly influenced by the engravings of fantastic architecture by Charles Michel-Ange Challe and E.-A. Petitot. The arch supports the chariot of the victor, the Swedish King Adolphus Frederick, who signed a peace treaty with Prussia in 1765 after a five-year war in which he fought on the side of France and Austria. The polar star at the keystone refers to the Knight's Order of the Polar Star created by King Frederick I in 1748.

101. Antechamber Wall

Pen and black ink, watercolor, black chalk indications; 45.5 x 63.2

Signed in pen and black ink at lower left with the monogram: *LGT*; at the lower right: *Taraval*

Exhibition: London, Royal Academy, *The Age of Neo-Classicism*, 1972, no. 1525

Provenance: Hippolyte Destailleur; sale, Paris, May 19, 1896, no. 531; Léon Decloux
Gift of The Council of the Museum, 1911-28-281

One of two Taraval drawings for interiors in the Cooper-Hewitt collection, this design shows a typical arrangement of an eighteenth-century reception room in which the furniture is lined uniformly against the wall in mirrored niches for which the sofas are specifically designed. The large curtain folds placed around these niches, as well as the garlands surrounding the medallion portraits on the wall, are rich to the point of being heavy. The style of the furniture, which could not have been in use before 1770-80, provides a suggestion for dating the drawing.

MAURO ANTONIO TESI

Modena 1730–Bologna 1766

102. Sepulchral Monument

Pen and brown ink, gray wash; 39.3 x 32.6; lined

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–
88–4499

A catafalque relating to this design was published by the Count Massimiliano Gini in the *Raccolta di disegni originali de Mauro Tesi*, Bologna, 1787, as plate xv: *Pensiere d'una macchina funebre per li essequie del dottor Jacopo Bartolommeo Beccari*. Beccari's catafalque was built in the church of the Canonici Regolari di San Salvatore in Bologna. Although the figure lying on the cenotaph is totally different, as are the figures at the top, basically the structure is the same in the drawing and the print.

Mauro Tesi and his brother Fortunato worked mostly in Bologna as painters of architectural perspective and as stage designers. The complex articulation of the arch, pediment, and dome of the catafalque bear witness to their interest in architectural forms, and in some aspects of the mannerist tradition which was emphasized by Piranesi. This drawing represents, however, a fairly simple conception compared to baroque catafalque designs with their heavy draperies and innumerable candles. The prominence of the stone structure and the clearly cut cartouche are early reminiscences of the antique.

ATTRIBUTED TO ANGELO TOSELLI

Active 1800–27, died Rome 1827

103. Stage Design: Imaginary City

Pen and dark brown ink; 21.2 x 32.1; lined

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–401

The attribution to Angelo Toselli of this and the following two drawings, three of a series of about forty drawings in the Cooper-Hewitt collection, was made by Rudolf Berliner. Toselli may have belonged to a family of artists active in Bologna from the end of the seventeenth century. An inscription on a portrait drawing by Jean-Baptiste Joseph Wicar in the Museo Napoleonico in Rome: *Angelo Toselli Prospettivo Bolognese morto in Roma in Febbraio 1827* (reproduced in A. Muñoz, *Roma nel primo ottocento*, Rome, 1962, p. 19) provides documentation for his existence and area of specialization.

The schematic penwork seems to be the technique chosen by the artist to set down a first idea. The monumentality of the composition, with its strong diagonal perspective, suggests the influence of Piranesi.

104–105. Pair of Stage Designs: Vaulted Chamber and Palace Court

Pen and brown ink, brown and gray wash; 23.9 x 35.4 (1938–88–417); 25.1 x 39.2 (1938–88–418); lined

Exhibition: New York, N.Y., Cooper Union, *Five Centuries*, 1959, no. 36, repr. (1938–88–417)

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–417 and 1938–88–418

The rapid strokes and bold immediacy of the previous drawing has been abandoned for refined rendering. Both scenes are bathed in the warmth of bright golden light by means of the brown and gray washes laid on with extreme subtlety and sensitivity. The stylistic differences between these two drawings and the previous one can be explained as the result of a working method: initial concepts are quickly and vigorously outlined to be worked up later into careful, detailed presentation drawings.

FRENCH

Eighteenth century

106–107. **Palazzo Farnese: Elevation and Section of the Façade; Section of the Wings and Elevation of a Wall on the Court**

Pen and brown ink, gray and red wash over black chalk; 24.8 x 41.2 (1911–28–447), 24.6 x 53 (1911–28–446)

Indication of scale in *pouces* and *pieds* in pen and brown ink, notations of measurements throughout

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911–28–447 and 1911–28–446

These two studies of the Palazzo Farnese in Rome were made probably by a French architectural student, training, as was the practice in the eighteenth century, in Rome. Dimensions in *pieds* indicate a French hand.

The Palazzo Farnese was begun in 1530 by Antonio da Sangallo the Younger for Alessandro Farnese, later Pope Paul III, continued in 1546 by Michelangelo, and finally completed in 1580 by Giacomo della Porta. On the façade, half of the Farnese coat of arms can be seen, while the well-known Hercules, pride of the Farnese collection stands under the arcades of the courtyard. The Palazzo Farnese is probably the most famous of the Roman palaces and was already considered as such at the time of its completion. It was much admired because of its proportions, elegant decoration, and balance of the window pediments. Its interior decoration is notable as well, particularly the celebrated frescoes in the gallery, the masterworks of Annibale Carracci. Since 1871 the palace has been the French Embassy.

108. **Bedroom in the Hôtel de Mailly-Nesles**

Pen and black ink, gray wash, black chalk indications; 65.7 x 83.4; lined

Indication of scale in pen and black ink in *pieds*

Exhibitions: London, Royal Academy of the Arts, *France in the Eighteenth Century*, 1968, no. 119; London, RIBA, *Neo-classical*, 1972, no. 21

Provenance: La Béraudière; sale, 1883; Léon Decloux

Gift of The Council of the Museum, 1911–28–10

The Hôtel de Mailly-Nesles was built in Paris in the seventeenth century, and in 1720 a wing was extended along the Seine. It occupied the corner of the Quai Voltaire and the rue de Beaune. The family held a prominent place in court, and four Mailly-Nesles sisters were Louis xv's mistresses in the 1730s and 1740s. Since a trophy of arms is placed at the foot of the bed, the design was undoubtedly for a marquis de Mailly, rather than for a female member of the family. In 1780, the hôtel was used for a barracks, and during the revolution it housed confiscated works of art.

Gilles-Paul Cauvet was employed as a decorator for the hôtel and may have been involved in this room as well. Certainly the ornament of the wall panels and the touch of the garlands around the columns in front of the heavily draped bed (*lit de parade*) are consistent with his taste, but the painterly manner of the rendering indicates another hand for the drawing. It has been attributed to Cauvet for many years.

The medallions with nymphs at either side are inspired by Francesco Primaticcio's decoration for the duchesse d'Etampes at Fontainebleau about 1540.

109. **Celebration of the Systematization of Weights and Measures in France**

Pen and black ink, gray, red and blue wash;
21.6 x 37.6

Inscribed in pen and black ink on the flag: *LIBERTÉ!*; on the pedestal at the left: *POIDS*; at the right: *MESURES*; lower center: *LA LIBERTÉ / SORT DU SEIN DE L'ESCLAVAGE*

Exhibition: New York, N.Y., Cooper Union, *Architect's Eye*, 1962, no. 88

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911-28-461

This design may have been made either for the decoration of an official tabletop or for a miniature theater made out

of paper. It was certainly meant to celebrate the new metric system, along with earlier scientific discoveries, such as Torricelli's barometer and Celsius's thermometer. The French Republican Assembly voted the systematization of weights and measures through the conversion to a decimal system in 1792. This was one of the steps toward centralization and unification taken by the government, since the *pied-pouce* varied in different regions of France. The allegory of Liberty hovers over a representation of the Bastille.

An attribution to Jean-Jacques Lequeu has been suggested by Richard P. Wunder. The scientific nature of the subject of the drawing is certainly consistent with Lequeu's predilection for engineering and geometry, and the eccentric poses of the figures conform to his bizarre turn of mind.

FRENCH
Early nineteenth century

110. Section of a Parliament Building or Academy

Pen and black ink, gray and pink wash, black chalk;
20 x 54.4

Provenance: Léon Decloux

Gift of The Council of the Museum, 1911-28-458

This project could be an assignment from one of the architectural academies. These exercises often involved the copying of Roman ruins and the reconstruction of their missing parts. The building is a rectangular structure with a small inner courtyard and an arched entrance. The

hemicycle with its sunken seats conveys the noble simplicity of the Roman Senate. The succession of vaulted spaces is also indicative of a direct Roman influence. The statues in the halls, along with the medallion portraits around the hemicycle and the seated figure holding a crown of laurels and a lyre at the front of the building, suggest a structure for academic use. The draperies covering the walls of the hemicycle were probably meant to be painted in illusionistic technique, whereas the winged figures above them were to be stuccoed. The arched overdoors depict classical subjects.

ITALIAN
Eighteenth century

111. Church Façade

Pencil, pen and brown ink, gray wash; 54.5 x 39

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegec

Purchase, Friends of the Museum Fund, 1938–
88–3467

The architect here presents the façade as a screen. The horizontal rhythm is emphasized by a series of columns and pilasters alternating with arches and windows. There is vertical interplay of rhythms as well; the arched entrance is set within a rectangular frame; the upper story reverses the sequence of the ground entrance. The elegance of the broken pediment is stressed by a repetition of superimposed pediments behind it. The cupola behind the second story pediment sounds a baroque note to this already neo-classical design, as does the lightly sketched dome on the side tower.

112. Stage Design: View of a Palace from a Terrace

Pen and brown ink, brown wash, black chalk indications; 36.8 x 51.2; lined

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegec

Purchase, Friends of the Museum Fund, 1938–
88–181

This stage design represents the transition from the style of the great theater- and scene-designing family of the seventeenth and eighteenth centuries, the Bibienas, to the neoclassical. The illusion of depth intensified by the repetition of the vertical lines of the columns and window frames, the baroque shapes of the urns and the pedestal hark back to the Bibienas. A romantic mood is evoked by simplification of the perspective, smoothing of the surfaces, and the softly pictorial rather than crisply architectural composition with a taste for ruins.

113. Stage Design: a Forum

Pen and brown ink, gray, brown and pale rose wash, black chalk; 32.1 x 47.5; lined

Publications: Hannalore Marek, *The History of the Theatre*, New York, N.Y., 1964, p. 29; Cooper Union, *Summary Catalogue of Drawings by Identified Italian Architects in the Cooper Union Museum*, New York, N.Y., 1964, p. 10; *idem.*, *Summary Catalogue of Drawings and Prints Designed for the Theatre in the Cooper Union Museum*, New York, N.Y., 1965, p. 4

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegec

Purchase, Friends of the Museum Fund, 1938–
88–167

Much in the mood of Giovanni Paolo Panini's ideal views (*vedute ideale*), this drawing presents an assemblage of Roman buildings in the setting of the Roman Forum. Imagined and real elements have been combined to create a fantasy world. A Doric portico surmounted by a row of crouching lions faces a truncated obelisk across a court, an equestrian statue reminiscent of the Marcus Aurelius on the Capitoline Hill, two free-standing columns, and a temple with Corinthian columns. In the middle ground there is another obelisk and a circular temple with alternating windows and columns, behind it a building resembling the Castel Sant' Angelo and a glimpse of the Piazza del Campidoglio. In the far distance there is the Colosseum and a small round hill temple similar to the one in Tivoli. The combination of architectural elements in this same arbitrary and picturesque way was a device used by the Bibiena family in their stage designs earlier in the century, but the cutting off and tightening of the space and the painterly technique here presents a new point of view. The presence of the animal sculpture adds a fanciful and humorous note.

111

112

113

114-117. **Four Stage Designs: Palace Courtyard**

Pen and black ink, gray wash, pencil; 10.4 x 16.3 (1938-88-36); 19 x 19.5 (1938-88-37); pen and black ink, brown, gray, and blue wash; 26.6 x 28.3 (1938-88-38); 26.2 x 27.8 (1938-88-40)

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-88-36, 1938-88-37, 1938-88-38, 1938-88-40

In the symmetry and repetition of motifs, the draftsman of the four stage designs seems to have been influenced by the Bibienas. The free handling of the pen stems more from Filippo Juvarra. A strong perspective line characterizes all four drawings, while the basic module of the arch is exploited on several scales.

The first drawing in the series (1938-88-36) conveys the artist's initial thoughts about the structure of the stage. The basic elements—the arcade, the main loggia, and the complex stairways—have been determined. At this point, each architectural element has been reduced to its simplest form.

In the second drawing (1938-88-37), the artist has substituted a fountain and a Doric colonnade for the pavilion, and the stairway is now convex. Otherwise, the basic

configuration has been preserved with the compositional details refined. The mass of the central structure has been broken with tall covered archways, porticoes, and a central terrace. The main building, the arcade, and the colonnade are punctuated with statuary. The exedra and the fenestration appear to derive from Bramante, while the interior court was probably inspired by Antonio Sangallo's work at the Villa Madama.

The third drawing (1938-88-38) is an elaboration of the previous scheme on a larger scale. Here the artist's exclusive concern is with the ornamentation. The straight stairway is reintroduced and adorned with a pair of tall sculptural vases at the top and a pair of sphinxes at the bottom. An equestrian sculpture now graces the archway. The façades of the central building and the arcades have been decorated with relief sculpture and statues in niches. The elaborate fountain has been removed, probably to provide uncluttered space for movement on the stage. The balcony and system of stairs prominently accentuated by the sharp perspective were undoubtedly conceived to heighten the dramatic effect.

In the fourth drawing (1938-88-40), the viewing angle has been shifted to show the scene full face. The colorful fountains create centers of interest in each of the planes and an intricate system of concave and convex stairs links the arcade to a terrace and to the principal building which is pierced by arches in a ternary rhythm reminiscent of the Arch of Titus in the Roman Forum.

114

116

115

117

118-119. **Pair of Entablatures in Classical Style**

Pen and black ink, blue, brown, and gray wash, slight traces of pencil; 17.1 x 26.9 (1938-88-4600); 24.8 x 24.5 (1938-88-4601)

Numbered at upper right in pen and black ink:
91 (1938-88-4600)

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandege

Purchase, Friends of the Museum Fund,
1938-88-4600 and 1938-88-4601

These two drawings typify a favorite exercise: drawing classical ruins. Both entablatures are in the composite order, as only in this order is the frieze decorated with scrolls. The profile of the fragment is shown so that the articulation of each part is very clear, but the drawings are not simply diagrams. The lovingly rendered grasses, which have pushed through the stones, and the isolation of the architecture from its surroundings have resulted in a composition that is stark but complete in itself.

91

120. Entrance to a Villa or Garden

Pen and brown ink, watercolor, over black chalk indications; 37.5 x 54.8

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–3464

This entrance was designed for a villa or a park; floral motifs and pots with cacti adorn the main structure. A tablet has been erected above the arch, no doubt to bear an inscription referring to the owner. A series of engaged columns of a simple Tuscan order frame these most picturesque embellishments.

121. Garden Wall and Terrace

Pen and black ink, watercolor, slight traces of black chalk; 21 x 18.2

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–4878

This delicate drawing is probably a design for a garden entrance or possibly for a pergola, a structure consisting of parallel colonnades supporting an open roof of cross rafters. As is customary in Italy, the terrace is adorned with statues, and a niche in the wall provides an opportunity to place another. Such gardens on terraces—*giardini pensile* or “secret” gardens—were already being designed in Italy at the end of the quattrocento.

122. **Decoration of a Wall as a Picture Gallery**

Pen and black ink, watercolor; 37.2 x 55.6

Obliterated inscription in pen and brown ink at lower center; indication of scale in pen and black ink in *Palmi Romani*

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-88-7157

The wall is entirely covered by painting simulating pic-

tures and architectural elements. Close attention is given to the differentiation of textures in the Pompeian-style frieze, the wall itself, the marble door and kick molding, the pictures and their frames.

It was fashionable to simulate paintings arranged on the wall as in a gallery; often they were enclosed in a net of continuous arabesques and grotesques, as in the Pompeian Room at Osterly Park designed by Robert Adam. In this drawing, panels with antique figures in the manner of the "Aldobrandini Wedding," a famous antique fresco found in Rome, alternate with views of the Roman countryside and small portraits of peasants in costume.

123. **Chandelier**

Pen and black ink, watercolor, slight traces of black chalk; 61 x 41

Inscribed at top center in pen and brown ink: *Disegno per Lampadaro Nobile guarnito con Sei / Gruppi da Num^o 5, Lumi, e N^o 4 Lampadari.*

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–563

The chandelier was meant to be lighted by thirty-eight candles; six branches of five candles were to be attached to the central circular band, while two lamps, in the shape of Roman oil lamps, bearing four candles each, hang from the central axis. The round basket-shaped chandelier with small regular crystal beads first appeared in the 1770s in contrast to the complicated crystal cuttings favored in the rococo period. The bronze parts were probably elegantly enameled, and the little crystal beads would have reflected the light of the candles above.

124. **Temple**

Pen and black ink, watercolor over black chalk; 49.8 x 34.9

Inscribed in black chalk at lower right: *Con Sottoraneo*; indication of scale in pen and black ink at lower center

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–7161

Of the series of nine drawings by the same hand in the Cooper-Hewitt collection, this drawing of a domed, circular temple is the most simplified. The use intended for this building is not clear, but structures of this kind were frequently adapted for garden buildings dedicated to the Virtues or Muses. Here, the sculptures at the foot of the stairs

of a man in armor and another in the pose of a poet indicate a different focus for this edifice.

The cylindrical structure deriving from the Pantheon is raised on a round base. The portico with four columns in the Ionic order is reached by a tall, narrow stairway; the entire structure is placed on a stepped terrace. As in the Roman martyriums, niches have been indicated around the outside, as well as inside the temple. The inscription mentions an underground space which does not figure in the plan, but the twin spiral staircases, which according to the plan can only be entered from the exterior, perhaps lead to it.

125. Section, Small Domed Building

Pen and black ink, brown and blue wash, black chalk; 49.2 x 33.9

Indication of scale in pen and black ink at lower center in *Palmi Romani*

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-88-7160

This pavilion or temple is more complex than the previous building as it has a dome and two cupolas, similar to the

Roman baths. The combination of domes is reminiscent of the plans of Byzantine churches like Santa Sophia but the scarcity of applied decoration is definitely in the neo-classical taste. The isolated pavilion or temple, perhaps with a variant, was a common architectural drawing exercise from Palladio's day. The virtuosity here relies on the interplay of simple geometric shapes—circular or spherical, vertical and horizontal.

The disposition of the columns supporting the lintel across the half-dome is typical of Giacomo Quarenghi's decorative module.

126. Ceiling in Hadrian's Villa, with Nymphs, Centaurs, Stags, and Elephants

Pen and colored inks, watercolor, gouache, over traces of pencil; 27.7 x 38.4

Exhibition: Northampton, Mass., Smith College Museum of Art, *Pompeiana*, 1948, no. 149

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandege

Purchase, Friends of the Museum Fund, 1938–88–4830

Like the Rossini drawing (cat. 94), this sheet reproduces a ceiling in Hadrian's Villa. As it is in reverse of the engraving published on plate 12 of Nicolas Ponce's *Arabesques antiques des bains de Livie* (Paris, 1789), the assumption is that it was drawn from the ceiling itself. It may have served as the preparatory drawing for the engraving, but this cannot at present be documented.

127–128. Elevation and Section of a Country Villa

Pen and black ink, watercolor, black chalk indications; 38 x 51.3 (1938–88–7167); 36.7 x 51 (1938–88–7168)

Indication of scale in pen and black ink in *Palmi Romani*

Exhibition: London, RIBA, *Neo-classical*, 1972, no. 19

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandege

Purchase, Friends of the Museum Fund, 1938–88–7167 and 1938–88–7168

As an octagon set within a Greek cross plan, this villa presents a neoclassical version of Andrea Palladio's Villa Rotonda. There are a number of differences: the pediments have disappeared, the flattened roof rises above an octagonal building rather than a drum and dome over a circle as in the Villa Rotonda, directional space is emphasized here, and the four porticoes and stairs of the Villa Rotonda are changed to two porticoes and two terraces flanked by fountains. The indication of scale in Roman units localizes the commission to central Italy.

The outer skin of the building is typical of the period. Here again, the architect insists on horizontal thrusts. The windows are topped by a prominent molding. The virtually uninterrupted line of the entablature and balustrade of the lower floor is reflected in the upper story where the order is reduced to a cornice and balustrade. Ornamentation is minimized: four bas-relief panels below the entablature on the first story, two sculptures on pedestals on the first balustrade, two sculptures in unadorned, unframed niches. Some mannerist elements prevail: the Michel-angelesque windows on the first floor and the bas-reliefs above them find their counterpart on the second story with its bare, oblique openings and blank rectangular insets on the wall above.

The section reveals a light, stuccoed, and painted decoration; the interior space is expanded by the cupola which is painted with peacocks and garlands. All the peripheral areas connect to the central hall like the Villa Rotonda. The side halls are vaulted in the classical coffered manner. They are entered from the two terraces terminated by fountains. The austerity of ornament around the door frames and niches and the lack of a decorative molding edging the vaults are related to late Renaissance architecture. While the garlands and arabesques decorating the dome have their inspiration in similar motifs in antique Roman wall ornamentation (which continued into the Renaissance), their large scale and free arrangement within the dome are consistent with early nineteenth-century taste.

ITALIAN
Early nineteenth century

129. Stage Design: Open Temple in a Garden

Pen and brown ink, black and brown washes, white gouache, charcoal; 21.7 x 38.3

Illegible inscription on verso in pen and brown ink

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–4525

This design is inspired by the vogue for the literature concerning the ancient mysteries and initiation rites which were the source of Greek tragedy. These manifestations were performed in the woods at certain times of the year; the ceremonies connected with the worship of Dionysus were the genesis of Greek theater. The drawing shows an open atrium at the summit of stepped terraces somewhat like the terraces of the temple in Praenestes, a favorite subject of architecture students in the early nineteenth century. Two women offer a libation to a winged statue, or chimera. The temple and garden are unpopulated; the entire structure is illuminated by a supernatural light which glows from behind the peristyle of the temple.

130. Altar Dedicated to a Virgin Martyr [St. Lucy?]

Pen and black ink, watercolor, black chalk; 44.3 x 65.3

Inscribed on the altar: *VIRGINI ET MARTIRI . . . ANNO AETATIS SUAE . . .*; indication of scale in pen and black ink

Exhibition: London, V&A, *An American Museum*, 1973, no. 14, repr.

Provenance: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938–88–4183

The colored marble altar is constructed of a simple stepped pedestal incorporating a free copy of a late Roman sarcophagus. The sarcophagus was probably designed to contain the relics of the martyr behind the grill of overlapping scallop-design in the center. The bas-reliefs on either side of the grill show, at the left, the young woman being condemned, and at the right, being led away by a soldier.

The incomplete inscription includes an illegible number referring either to the date or the martyr's age and her state of martyrdom. The ciborium at the pinnacle of the altar predictably presents the image of Christ in glory within a classical portico.

131. Gazebo

Pen and black ink, watercolor, black chalk;
27 x 36.6

Provenance: Giovanni Piancastelli; Mr. and Mrs.
Edward D. Brandegee

Purchase, Friends of the Museum Fund, 1938-
88-3878

The design for a gazebo combines chinoiserie, classical and Gothic elements. The octagonal shape, the sloping roof and the crossed-diagonal railings reflect the earlier taste for Chinese-inspired ornament, while the festoons, the statuary, and the Corinthian capitals may be termed classicizing. The most dominant and perhaps most interesting aspect of the design, however, is the use of neo-gothic decorative elements: the ogee arches, the finials

and the quatrefoil windows. Although the Gothic revival style was less popular in Italy than in England, it was in fact employed to adorn pleasure pavilions, especially in the 1830s, for example, at Racconigi and at Il Pedrocchino (Carroll L. V. Meeks, *Italian Architecture, 1750-1914*, New Haven, Conn., 1966, p. 24).

Stylistically, the drawing can be related to a design for a *Gothic Revival Courtyard*, signed by Giuseppe Bernardo Bison (1762-1844) in the Cooper-Hewitt collection (1938-88-7548). It must be conceded, however, that the drawing of the gazebo reveals a weaker hand.

The Cooper-Hewitt gazebo was apparently to be constructed of wood and extravagantly painted. The combination of such diverse decorative elements in a single design indicates the heterogeneous nature of the phenomenon generically called neoclassicism.

132. **Sepulchral Monument**

Pen and black ink, watercolor; 32.7 x 31.8

Provenance: Giovanni Piancastelli

Purchase, Friends of the Museum Fund, 1901–39–3619

Like the Mauro Tesi catafalque, this monument makes no reference to Christian symbolism. The three-dimensional figures are appropriate to the function of the structure: weeping mourners at the base, torchbearers at the center, and at the top three allegorical figures representing Sculpture, Architecture, and Painting. As part of the applied decoration, two Fames hold a wreath encircling the profile portrait of the deceased. The man portrayed

can be identified as Raphael. Werner Oechslin connects the drawing with the ceremonies conducted in 1833 to celebrate the rediscovery of Raphael's bones in the Pantheon where they had been placed after his death in 1520. Several architects were invited to submit designs for a temporary monument for the exequies in 1833; this conception was apparently one of them. The design by Pietro Camporese was published the following year in an engraving by Giuseppe Villa, accompanied by several pages of text referring to the project.

The delicate, shallow decoration is applied to a sleek, smooth surface. The play of square and rectangular shapes—the steps, the bases for the sculptures, and the sarcophagus itself—against the drums of varying proportions is a trademark of neoclassicism.

BELGIAN, PROBABLY TOURNAI

Early nineteenth century

133. Clock

Pen and black ink, yellow, brown, and green wash;
39.1 x 22.8

Inscribed in pen and brown ink at upper center:
Vase avec tête de femme; at lower center: 12. /
. . . O.t.f; vivd.; ff[?]

Gift of Eleanor and Sarah Hewitt, 1931-71-18

Rudolf Berliner assigned to a Belgian manufactory in Tournai the twenty-three related drawings of objects in the Cooper-Hewitt collection of which this is one. It is known that large numbers of clocks, chandeliers, and irons, inkstands, and the like were manufactured in Belgium in the first quarter of the nineteenth century. They were usually designed in the fashion of the time: here an antique vase. The body of the vase may have been of green marble or even enameled in green; the neck, foot, and handles were undoubtedly gilded bronze.

134. Clock

Pen and black ink, green, yellow, brown wash;
49.8 x 35.3

Inscribed in pen and brown ink at lower center:
Minerva 46 / E.i.tf; nnld/nsid

Gift of Eleanor and Sarah Hewitt, 1931-71-19

In this design for a clock, Minerva is represented as the victorious goddess of peace. She leans against a representation of a rock containing the clock. Antiquity here melds with romanticism, as Minerva, having thrown down all military paraphernalia, assumes a restful pose and gazes off to the distance, a palm symbolizing Victory and Peace in her right hand. The pedestal is decorated with a panel showing priestesses, one with a laural branch and the other with a cornucopia (Peace and Plenty) dancing away from a seated warrior to an altar and the god Mercury as a herm.

As Flanders was the scene of many military campaigns between 1792 and 1815, with only short respites during the Napoleonic rule, themes such as victory and peace must have been considered desirable.

man with a book. The candlestick has the texture and appearance of an acanthus or lotus plant, with the cups as flowers on their stems. The base is covered with a lattice-like diamond pattern. The Roman style clothing of the figures is in keeping with Empire fashion and suggests a date of about 1815 for this drawing.

135. Study for Candlesticks

Pen and black ink, green, yellow, and brown wash, black chalk; 63.4 x 33.6

Inscribed at lower right in pen and brown ink: 70466, and in pencil (partially cut): 175 . . .

Gift of Eleanor and Sarah Hewitt, 1931-71-2

The candlestick is presented with its companion or alternative version. On the left a young woman holding a mirror embraces the candlestick. On the right, stands a young

Selected Bibliography

- Berckenhagen, Ekhart *Die französischen Zeichnungen der Kunstbibliothek Berlin*
(Berlin: Verlag Bruno Hessling) 1970
- Berliner, Rudolf "Zeichnungen des Römischen Architekten Giuseppe
Barberi," *Münchener Jahrbuch der bildenden Kunst*, xvi,
1965, pp. 165-216
"Zeichnungen des Römischen Architekten Giuseppe
Barberi," *Münchener Jahrbuch der bildenden Kunst*, xvii,
1966, pp. 201-13
- Bouleau-Rabaud, Wanda "L'Académie d'architecture à la fin du XVIIIème siècle,"
Gazette des beaux-arts, 6th series, LXVII, Dec., 1966, pp.
355-64
- Cornillot, M. L. *Collection Pierre-Adrien Pâris, Besançon*, Inventaire gé-
néral des dessins des musées de province, 1 (Paris: Les
Presses Artistiques) 1957
- Eriksen, Svend *Early Neo-classicism in France* (London: Faber and Faber
Limited) 1974
- Gallet, Michel "Jean-Charles Delafosse, architecte," *Gazette des beaux-*
arts, 6th series, LXII, March, 1963, pp. 157-64
Paris Domestic Architecture of the Eighteenth Century
(London: Barrie and Jenkins) 1972
- Gruber, Alain-Charles *Les Grands Fêtes et leurs décors à l'époque de Louis XVI*
(Geneva: Librairie Droz) 1972
- Guilmard, D. *Les Maîtres ornemanistes* (Paris: E. Plon et Cie.) 1880
- Harris, John "Le Geay, Piranesi and International Neo-classicism in
Rome, 1740-1750," *Essays in the History of Architecture*
Presented to Rudolf Wittkower (London: Phaidon) 1967,
p. 189
- Hautecoeur, Louis *Histoire de l'architecture classique en France*, vols. iv-v
(Paris: Éditions A. et J. Picard et Cie) 1952

- Honour, Hugh *Neo-classicism* (Harmondsworth, Middlesex, England: Penguin Books Limited) 1968
- Kaufmann, Emil "Three Revolutionary Architects—Boullée, Ledoux, Lequeu," *Transactions of the American Philosophical Society*, vol. 42, 1952
Architecture in the Age of Reason, Baroque and Post-baroque in England, Italy and France (Cambridge, Mass.: Harvard University Press) 1955
- Kalnein, Wend von and Michael Levey *Art and Architecture of the XVIIIth Century in France* (Baltimore, Md.: Penguin Books) 1972
- Meeks, Carroll L. V. *Italian Architecture, 1750-1914* (New Haven, Conn.: Yale University Press) 1966
- Montaignon, Anatole de *Correspondance des directeurs de l'Académie de France à Rome avec les surintendants des batiments*, 17 volumes (Paris: Charavay frères) 1887-1908
- Oechslin, Werner "Pyramide et sphère," *Gazette des beaux-arts*, 6th series, LXXVII, April, 1971, pp. 201-38
- Praz, Mario *On Neoclassicism*, translated by A. Davidson (Evanston, Ill.: Northwestern University Press) 1969
- Renouvier, Jean *Histoire de l'art pendant la Révolution* (Paris: Veuve Jules Renouard) 1863
- Rosenau, Helen *The Ideal City and its Architectural Evolution* (London: Routledge and K. Paul) 1959
- Rosenblum, Robert *Transformations in Late XVIIIth Century Art* (Princeton, N.J.: Princeton University Press) 1967
- Rowe, Colin "Neo-classicism and Modern Architecture," *Oppositions*, no. 2
- Ryckwert, Joseph *On Adam's House in Paradise* (New York, N.Y.: The Museum of Modern Art) 1972
- Stillman, Damie *The Decorative Work of Robert Adam* (London: Alec Tiranti Ltd.) 1966
- Wittkower, Rudolf "Piranesi's *Parere su l'Archittetura*," *Journal of the Warburg Institute*, vol. II, 1938-39, p. 147
- Wunder, Richard P. *Extravagant Drawings of the Eighteenth Century from the Collection of the Cooper Union Museum* (New York, N.Y.: Lambert-Spector, Inc.) 1962

Exhibitions

New York, N.Y., 1949	<i>Drawings by Giovanni Battista Piranesi</i> , Pierpont Morgan Library
New York, N.Y., 1959	<i>Five Centuries of Drawing, The Cooper Union Centennial Exhibition</i> , Cooper Union Museum
Philadelphia, Pa., 1961	<i>The Ruins of Rome</i> , The University of Pennsylvania Museum
New York, N.Y., 1962	<i>The Architect's Eye</i> , Cooper Union Museum
Cleveland, Ohio, 1964	<i>Neo-classicism: Style and Motif</i> , Museum of Art
Paris, 1965	<i>L'Art français au XVIIIe siècle</i> , Ecole Nationale des Beaux-Arts
Houston, Texas, 1968	<i>Visionary Architects</i> , University of St. Thomas; St. Louis, Mo., City Art Museum; New York, N.Y., Metropolitan Museum of Art; Chicago, Ill., The Art Institute; San Francisco, Cal., M. H. De Young Memorial Museum
London, 1968	<i>France in the Eighteenth Century</i> , Royal Academy
Leningrad, U.S.S.R., 1971	<i>Plans and Drawings by French Architects and Ornamentalists, XVIII—Beginning XIX Century</i> , (in Russian), Hermitage
New York, N.Y., 1971	<i>Drawings from New York Collections—The Eighteenth Century in Italy</i> , Metropolitan Museum of Art and Pierpont Morgan Library
Paris, 1971	<i>Dessins parisiens du XVIIIe siècle</i> , Musée Carnavalet
London, 1972	<i>The Age of Neo-classicism</i> , Royal Academy and Victoria and Albert Museum <i>French and Italian Neo-Classical Architecture and Decoration, Drawings from the Cooper-Hewitt Museum</i> , New York, Royal Institute of British Architects, Heinz Gallery
Paris, 1972	<i>Dessins français de 1750 à 1825—Le néoclassicisme</i> , Musée du Louvre, Cabinet des Dessins
Toronto, Canada, 1972	<i>French Master Drawings of the 17th and 18th Centuries in North America</i> , Art Gallery of Ontario; Ottawa, Canada,

- The National Gallery of Canada; San Francisco, Cal., California Palace of the Legion of Honor; New York, N.Y., The New York Cultural Center
- Storrs, Conn., 1973 *The Academy of Europe—Rome in the 18th Century*, William Benton Museum of Art, University of Connecticut
- London, 1973 *An American Museum of Decorative Art and Design, Designs from the Cooper-Hewitt Collection*, New York, Victoria and Albert Museum and New York, N.Y., The Brooklyn Museum
- Paris, 1973 *Autour du Néoclassicisme*, Galerie Cailleux
- Paris, 1974 *Louis-Jean Desprez*, Centre Culturel Suédois
De David à Delacroix, Grand Palais; Detroit, Mich., Institute of Arts; New York, N.Y., Metropolitan Museum of Art
- Le Néoclassicisme français, Dessins des musées de province*, Grand Palais and Copenhagen, Thorvaldsen Museum
- London, 1975 *Exhibition of French Drawings—Neoclassicism*, Heim Gallery
- Middlebury, Vt., 1975 *Architectural, Ornament, Landscape and Figure Drawings collected by Richard Wunder*, Middlebury College, 1975
- New York, N.Y., 1975 *Architectural and Ornament Drawings: Juvarra, Vanvitelli, the Bibiena Family, and other Italian Draughtsmen*, Metropolitan Museum of Art
- Paris, 1975 *Palladio et les Palladiens français*, Hôtel de Sully
- Rome, 1976 *Piranèse et les français, 1740–1790*, Villa Medici; Dijon, France, Palais des Etats de Bourgogne; Paris, Hôtel de Sully
- Washington, D.C., 1976 *The Eye of Thomas Jefferson*, National Gallery of Art

SH

SO

SV

LI

SH

IS

OS

Q

IOS

IS

OS

HS

HS

HS

HS

HS

SMITHSONIAN INSTITUTION LIBRARIES

3 9088 00248120 8

chmref NC246.C63 1978X

Cross currents :